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The

FREEBOOTERS,

A Grand Semi-Comic Opera

IN TWO ACTS,

as Performed at the

Theatre Royal English Opera House,

Composed by

F. PAER,

The Poetry by HAMPDEN NAPIER Esq.r

Arranged & Adapted to the English Stage

By

WILL.M HAWES,

Musical Director to the Theatre Royal English Opera House.

Ent. Sta. Hall — *J. Hall Sc.* — *Pr. 2/2/0*

London, Printed & Published by W.m HAWES, 7 Adelphi Terrace.
And may be had at the Principal Music Shops.

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THE GRAND OVERTURE,

to the Opera of

The Freebooters,

as Performed at the

Theatre Royal, English Opera House,

and under the direction of

Wm. HAWES,

Composed by

F. PAER.

Ent. Sta. Hall. J. Hall. Pr. 2/6

London Printed & Published by Wm Hawes, 7, Adelphi Terrace.
& may be had at the principal Music Shops.

ALLEGRO VIVACE.

ff fz fz

pp

Sempre piano

172

fz f p

f p

fz f p

f

ff f

f p

ff f

ff f

ff f

fz

fz

f Sempre

p

Dol:

Stacc:

f

ff

fz

p

p

pp

pp Staccato.

f

Stacc:

ff

p

Dolce

f

pp

ff Più presto.

"Here we live beneath the sky boys."

The Introductory Chorus,

to the Grand Opera called

THE FREEBOOTERS,

at the Theatre Royal, English Opera House.

Composed by F. Paer,

Arranged & Adapted to English Words by

Wm. HAWES,

The Poetry by Hampden Napier Esqre.

Ent. Sta. Hall. J. Hull Pr. first Part 2/6 Complete 7/-

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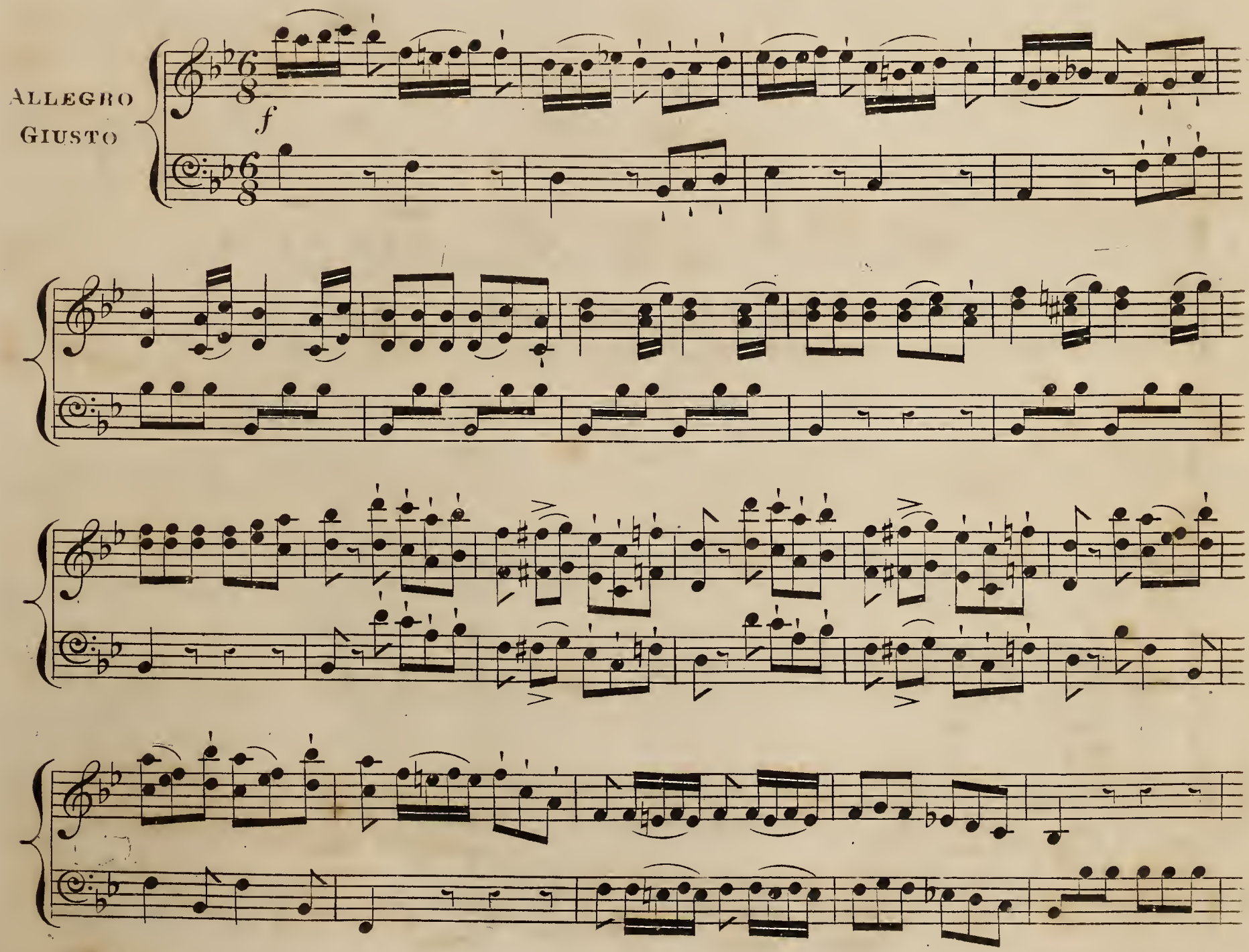

W. Hawes 5/W.

TENORE 1ma

Here we live be..... neath the sky, boys,

TENORE 2da

Here we live be..... neath the sky, boys,

BASSI.

Here we live beneath the

p f

Free as are its sum..... mer breezes,

Free as are its sum..... mer breezes,

sky, boys, Free as

p f

Since what.... e'er our fan... cy pleas-es,

Since what.... e'er our fan... cy pleas-es,

are its summer breezes, Since what.... e'er our fan... cy pleas-es,

Is the law that we o---bey, Since whate'er our fan--cy pleas-es, Is the

Is the law that we o---bey, Since whate'er our fan--cy pleas-es, Is the

Is the law that we o---bey, Since whate'er our fan--cy pleas-es, Is the

law that we o---bey, that we.... o---bey, that we.... o--

law that we o---bey, that we.... o---bey, that we.... o--

law that we o---bey, that we.... o---bey, that we.... o--

bey. Fill your cups and fill them

bey. Fill your cups and fill them

bey. Fill your cups and fill them

high, boys, Drink to bra..ve..ry and beauty, fill your cups, and drink to bra..ve..ry and

high, boys, Drink to bra..ve..ry and beauty, fill your cups, and drink to bra..ve..ry and

high, boys, Drink to bra..ve..ry and beauty, fill your cups, and drink to bra..ve..ry and

ff

beau..... ty.

beau..... ty.

beau..... ty.

f

Song and wine and wealthy boo....ty, Be our fortune night and

Song and wine and wealthy boo....ty, Be our fortune night and

Song and wine and wealthy boo....ty, Be our fortune night and

hr *hr*

day, Be our for_____tune night and day. . . . . Song and

day, Be our for_____tune night and day. . . . . Song and

day, Be our for_____tune night and day. . . . . Song and

p *p* *p* *ff* *p* *p* *ff*

wine and weal____thy boo_____ty, Be our for____tune, our

wine and weal____thy boo_____ty, Be our for____tune, our

wine and weal____thy boo_____ty, Be our for____tune, our

for____tune night and day, night. . . . and day,

for____tune night and day, night. . . . and day,

for____tune night and day, night. . . . and day,

night... and day.

night... and day.

night... and day.

p

LENA. We have nought to do.... with quar..rel,

CECCHINA. We have nought to do.... with quar..rel,

OGGERO. You who are not fit.... for quar..rel,

We can sing and

We can sing and

Can but sing and

dance and ca...rol, Myr.....tle wreaths in...stead... of lau....rel,

dance and ca...rol, Myr.....tle wreaths in...stead... of lau....rel,

dance and ca...rol, Leave.. for us the man.....ly lau....rel,

CORO

We.... will braid a..... mid our hair. Fill your cups and fill them

We.... will braid a..... mid our hair. Fill your cups and fill them

Myr.....tle best be.....comes the fair. Fill your cups and fill them

f

high boys, Here's a rich and speedy boo..ty,

high boys, Here's a rich and speedy boo..ty,

high boys, Here's a rich and speedy boo..ty,

p

f

p

f

LENA.

Myr_____tle wreaths in__stead of lau_____rel, We will braid a____

CECCH:

Myr_____tle wreaths in__stead of lau_____rel, We will braid a____

OGGERO.

Leave for us the man_____ly lau_____rel, Myr__tle best be____

CORO unis:

Song and wine, and smiles of beauty, After

mid our hair, We will braid a____ mid our hair.

mid our hair, We will braid a____ mid our hair.

comes the fair, Myr__tle best be____comes the fair.

toil our hearts to cheer, Af____ter toil our hearts to cheer, Af__ter

We'll braid a---mid our hair,

We'll braid a---mid our hair,

be---comes be---comes the fair,

toil our hearts to cheer----------

Af-ter toil our hearts to

We'll braid a---mid our hair, we'll braid our hair, we'll braid our

We'll braid a---mid our hair, we'll braid our hair, we'll braid our

be--comes the fair, be----comes the fair, be----comes the

cheer------ our hearts to cheer, our hearts to cheer, our hearts to

ff

hair We. . . . . will braid a ____ mid our hair.

ff

hair We. . . . . will braid a ____ mid our hair.

ff

fair Myr ____ tle best be ____ comes the fair.

ff

cheer af ____ ter toil our hearts to cheer.

ff

ff

Segue.

Freebooters.

Allegro Vivace

f

f

UBERTO

Ever bent, on idling solely, Tell me, tell, tell me, tell,

p

p

fp

fp

can this en_dure? Do you really, find in fol_ly, Such a

f

f

p

p

LENA

To be sure! to be sure! to be sure! to be sure!

CECCHINA

To be sure! to be sure! to be sure! to be sure!

pleasure? such a pleasure

f

f

UBERTO.

'Twould methinks be better, had ye Tended more upon the

p

La-dy, Whom our luck the other day, Kindly threw in--to our

f

way; Yonder sitting sad and lonely, She doth only Sigh and

fp *fp* *fp* *fp*

fp *fp* *fp* *fp*

weep in wild de-spair, Sigh and weep in wild de--spair.

LENA

Let us in and try to cheer her, and try to

CECCHINA

Let us in and try to cheer her, and try to

OGGERO

Go ye in and try to cheer her, and try to

cheer her.

Sotto Voce

LENA

CECCH: Who can that be?

cheer her.

UBERTO

Who can that be?

cheer her.

OGGERO e CORO

(The report of Gun is heard)

Who can

ff

ff

FASTER

some one near! some one near! who can that be?

some one near! some one near! who can that be?

that be? some one near! some one near! who can

some one near! some one near!

some one near! some one near!

that be? some one near! some one near!

Un poco piu mosso

ff

ff

OGGERO

Quick to arms away to duty

CORO

Ho! to arms to arms a boo---ty To du-----

OGGERO

UBERTO

Quick to arms away to duty

CORO

Ho! to arms to arms a boo---ty a boo-----

CORO

Ho! to arms to arms a boo---ty a boo---

LENA CECCHINA

OGGERO

ty To du---------- ty Oh! good hea--vens Never

UBERTO

ty a boo---------- ty Never

ty a boo---------- ty

LENA CECCHINA

fear Wait within the castle wall We shall still be hov'ring near Do not

fear Wait within the castle wall We shall still be hov'ring near

f

f

leave us.

OGGERO e CORO

Not at all no not at all no we shall soon be back a-gain yes, yes, yes,

UB: e CORO

Not at all no not at all no we shall soon be back a-gain yes, yes, yes,

p

p

LENA

Oh! we're all un__done 'tis plain Oh! we're all undone 'tis plain

CECCHINA

Oh! we're all un__done 'tis plain Oh! we're all undone 'tis plain

yes, We shall soon be back a____gain We shall

yes, We shall soon be back a____gain We shall

f *pp*

f *pp*

Oh! we're all undone 'tis plain undone 'tis plain.

Oh! we're all undone 'tis plain undone 'tis plain.

soon be back a_gain We shall soon be back again.

soon be back a_gain We shall soon be back again.

f

f

EDOARDO

Ah whi...ther shall I turn me. My spi..rits and my strength that

hi..ther have borne me Be...gin to fail at length be...gin to fail at

length No trace of li...ving thing No

out-let be-fore me, But low'r-ing crags that

fling death's dark-ness o'er me, my spirits be-gin to fail at

length, be-gin to fail at length. Ah!

shall I find thee never, a-gain my love my wife.

Ah! shall I find thee, ne..ver, A.....gain my love my

a piacere

wife, Thou art, and wilt be ever, The I..dol of my life.

colla parte

A Tempo

Hard fate so soon to se.....ver... Hard fate, hard

A Tempo

a piacere

fate..... so soon to se.....ver. I..sabella!

colla parte

A Tempo

GIANNI

EDOARDO.

Ah zounds and thunder, Ye murd'rous rascals, I'll teach ye pity. Ha

fp *p* *f*

Gianni ta'en by ban_ditti, I fear that all re_sistance, Would render worse his

cres

fate, Ev'n if my as_sis_tance, Were not a_las too

late, Were not, were not a_las too late.

f *ff* *fp*

LENA.

See the band returning yonder, They'll soon be at the gate, They'll soon be at the

CECCHINA.

See the band returning yonder, They'll soon be at the gate, They'll soon be at the

gate, They'll soon be at the gate.

gate, They'll soon be at the gate.

GIANNI.

CORO.

GIANNI

You're a precious set of villains, Silence fellow! silence silence! Who the plague are you I

CORO.

GIANNI.

wonder? Will you keep this racket under. Here's a nest of o....ver-

bearing Vagabonds, their ruffian daring 'snough to set a saint a swearing, Zounds and fury if it

ain't, Zounds and fu...ry, Zounds and fu...ry if it ain't, Zounds and

fu...ry, Zounds and fu...ry if it ain't, Zounds and fu...ry if it

LENA and CECCHINA

Here's a clat-ter what's the matter?

CORO OGGERO CORO

Silence silence fellow silence. What's the cause of all this riot? Why this man will not be

CORO UBERTO CORO

ain't, Silence silence fellow silence. What's the cause of all this riot? Why this man will not be

LENA

Why good man you must be quiet.

CECCHINA

Why good man you must be quiet.

OGGERO

quiet, Slave, you'd bet_ter far keep quiet.

TUTTI

He's dispos'd to play the

UBERTO

quiet, Slave, you'd bet_ter far keep quiet.

TUTTI

He's dispos'd to play the

GIANNI

braggart, but it will not answer here, not an___swer here. Pray which is your honest

braggart, but it will not answer here, not an___swer here.

f

Ha! ha! ha! ha! Ha! ha! ha!

Ha! ha! ha! ha! Ha! ha! ha!

leader Sir, as you look rather haggard,

Softly, softly, have a care. Softly, softly, have a

p *f* *p*

ha ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha ha

That is pale and inter...esting I presume that you in..deed are Chief and Captain of this

care Silence Silence

Oh this is too much of jesting You will have a proper

Oh this is too much of jesting You will have a proper

blackguard Crew of worthy gentlemen Ah! ah!

fp

silence be---ware be----- ware let's not

fp fp

fp fp

beating You will have a proper beating

beating You will have a proper beating

ah! ah! ah

EDOARDO

hear such words a------gain such words a------gain He is

fp ff p

fp ff

gone I no where see him Yes a___mid the crew he

LENA

Have a care they will not bear it

CECCHINA

Have a care they will not bear it

GIANNI

Oh you cannot damp my spi___rit

stands I must ven___ture down to free him From the

TUTTI

Have a care we will not bear it You had better qui_et

You had bet_ter qui_et be

Have a care they will not

You had bet_ter qui_et be

Have a care they will not

No nor make a rogue of me

Oh! you cannot damp my

cru_____el vil_____lains' hands

And for death why should I

be

Have a care we will not bear it

bear it

You had bet_ter qui_et be

bear it

You had bet_ter qui_et be

spi_rit

No nor make a rogue of me

fear it

Life hath left no charms for me

Life.... hath

You had bet_ter qui_et be

yes

You had bet---ter qui---et be You had

You had bet---ter qui---et be You had

No nor make a rogue of me No nor

left hath left no charm for me Life.... hath left hath

You had bet---ter qui---et be You had

f *p* *f*

f *f*

bet--ter qui--et be but qui---------et be but qui---------et

bet--ter qui--et be but qui---------et be but qui---------et

make a rogue of me No nor make a rogue of me No nor make a rogue of

left no charm for me Life hath left no charm for

bet--ter qui--et be but qui---------et be but qui---------et

be You had bet---ter qui---et be.

be You had bet---ter qui---et be.

me No nor make a rogue of me.

me Life hath left no charm for me.

be You had bet---ter qui---et be.

"When first a Maid is Courted"

a Favorite Aria,

as Sung by

Miss Goward,

in the Grand Opera called

THE FREEBOOTERS,

at the

Theatre Royal, English Opera House,

Composed by F. PAER,

Arranged & Adapted to English Words by

WM. HAWES.

The Poetry by HAMPDEN NAPIER ESQR

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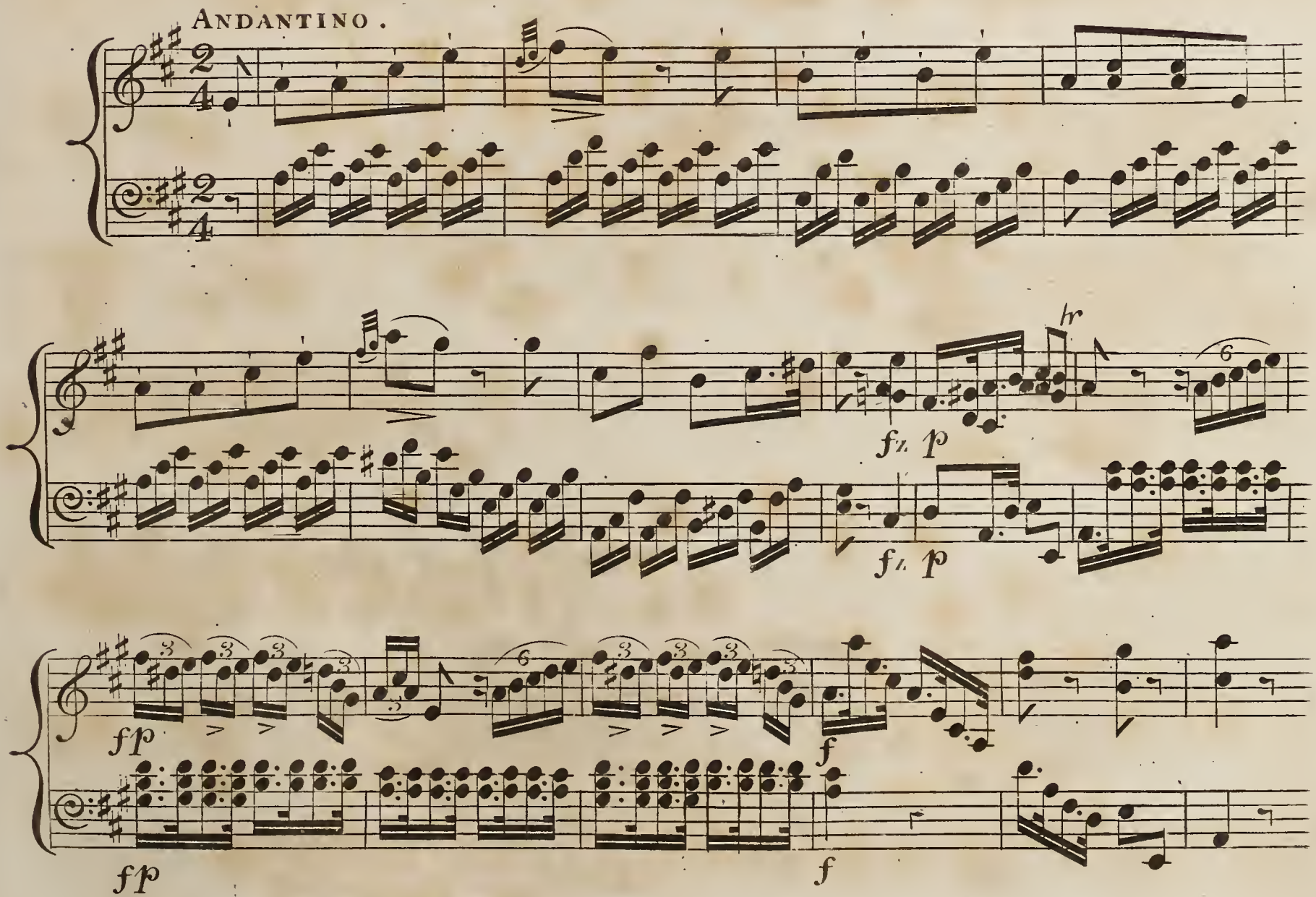
ANDANTINO.



W. Hawes 175

LENA.

When first a Maid is courted ti---mid-ly she glan---ces

p

p

ti-mid--ly down she glances

ti-mid-ly down she glances And hears with looks a-verted

Ah! yes with looks a-verted Her sighing lover's ardent vow her sighing lover's ardent

rf *p*

rf *p*

vow yes her sighing lover's ardent vow But

rf rf p p

as his suit ad ____ van ____ ces her heart becomes embolden'd but

fp

as his suit ad ____ van ____ ces her heart becomes em_bolden'd her glances not so

fp fp

cold and she smooths her frowning brow she smooths her frowning brow ----------

her heart becomes embolden'd her glances not so cold she smooths her frowning

brow she smooths her frowning brow Then mutual vows are

spoken of faith not to be broken And trusting in this

to_ ken their fears to rapture grow their fears to rapture grow When first a Maid is

courted ti_midly down she glances, yes! ti_midly down_ she

glances and hears with eyes a_ver_ted and hears with eyes a_verted Her sighing lover's ardent

vow Then mutual vows are spoken of faith not to be broken Their fears to rapture

grow ---------- Their fears their fears to rapture

grow she smooths her frowning brow she smooths her frowning

brow Their fears to rapture grow their fears to rapture grow their fears to rapture

grow.

Softly, Softly, Gently, Gently.

The favorite Quartett,

as Sung by

Miss Betts, Miss Goward, Miss Boden & Mr. J. Sloane.

in the Grand Opera called

THE FREEBOOTERS,

at the

Theatre Royal, English Opera House.

Composed by F. PAER,

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ANDANTE.

Quartetto.

fp fp pp

CECCHINA.

Softly, Softly,

OGGERO.

Gent_ly, Gently,

NB. Should this quartett be consider'd too long, the repeat need not be observed.

2/8

LENA.

Why did you the curtain close? Nonsense, nonsense, dont tell

CECCH: let it be so,

me so

Why dis__turb her calm re_____pose, Why dis____turb her calm re____

Why dis__turb her calm re_____pose, Why dis____turb her calm re____

Gently!

____pose.

Softly!

____pose.

fp f p

Hark, Hark how faintly, Hark, Hark how faintly, Thro' her par--ted

fp f p

Hark, Hark how faintly, Hark, Hark how faintly, Thro' her par--ted

fp f p

Hark, Hark how faintly, Hark, Hark how faintly, Thro' her par--ted

fp fp

lips she sighs, Oh may sweetest slumber gently rest up---on

lips she sighs, Oh may sweetest slumber gently rest up--on her

lips she sighs, Oh may sweetest slumber gently rest up

---- her wearied eyes, rest up--on her wea--ried eyes, rest up--on her

wea---ried eyes, rest up--on her wea--ried eyes, rest up--on her

---- on her wearied eyes, rest up--on her wea--ried eyes, rest up--on her

pp

ISABELLA. LENA. ISABELLA

wea--ried eyes. Ah! She wakes! Oh

wea--ried eyes. She wakes!

wea--ried eyes. She wakes!

p *p* *f*

ALLEGRO.

love. Oh love, Oh love thou'st deign'd to hear me, do I once again be-hold him, To my

p *f* *p*

breast again enfold him, To my breast a--gain en-fold him.

f

Oh I cannot from tears re--frain

p

Oh I can not from tears re_frain, Oh I

cannot from tears re_frain, Oh I cannot from tears re_frain

f

. a piacere .

Was I dreaming?

colla parte .

was I dreaming, was I dreaming no one near me, Would I ne'er had woke a___

in tempo .

p

---gain, Was I dreaming Ah no one

f *p* *f* *p*

near, would I ne'er had woke a---gain, would I ne'er had woke a-----

f

LENA. sotto voce.

g.

--- gain. See she weeps alas I fear me, sor------row

CECCHINA.

See she weeps alas I fear me, sor--row o'er her heart doth

OGGERO.

See she weeps alas I fear me, sor--row o'er her heart doth

p

g.

•Freebooters

ISABELLA.

Would I ne'er

o'er her heart doth reign.

reign, sorrow o'er her heart doth reign.

reign, sorrow o'er her heart doth reign.

had

see she weeps a_las I fear me, sorrow o'er her heart doth reign. sorrow

see she weeps a_las I fear me, sorrow o'er her heart doth reign. sorrow

sorrow

woke a ____ gain, would I ne'er had woke a-gain, would I

o'er her heart doth reign, Sorrow o'er her heart doth reign.

o'er her heart doth reign, Sorrow o'er her heart doth reign,

o'er her heart doth reign, Sorrow o'er her heart doth reign,

fp *fp* *f*

ne'er, would I ne'er had woke a____ gain.

sor_____ row o'er her heart doth reign.

sor_____ row o'er her heart doth reign.

sor_____ row o'er her heart doth reign

p *f* *ff*

"GENTLE HOPE;"

A Favorite Aria

as Sung by

MISS BETTS,

in the Grand Opera called

The Freebooters,

at the

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Composed by **F. PAER**

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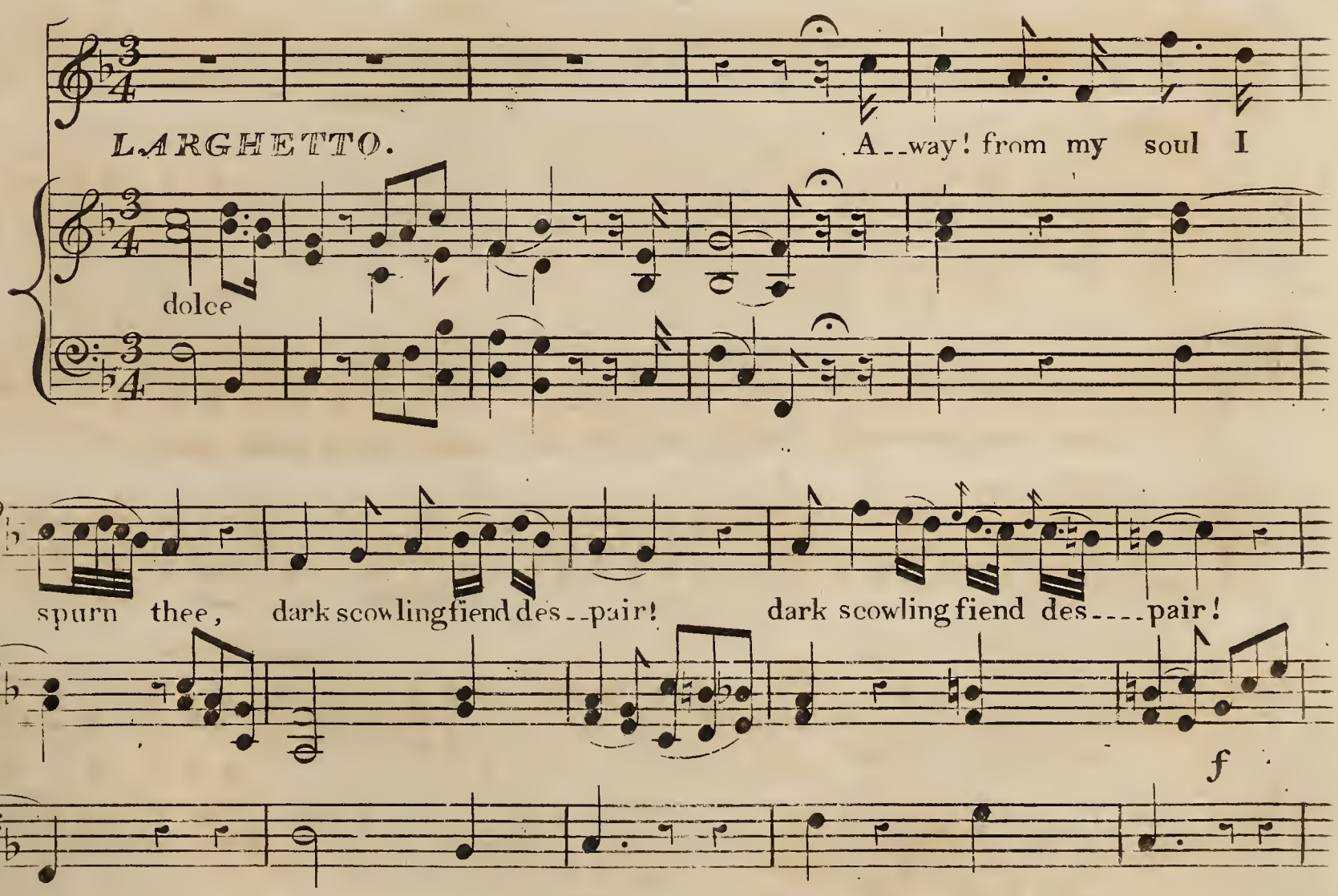

Unto the guilty turn_____ thee,

Unto the guilty turn thee, there turn thee, there turn thee, there make thy loath____some

a piacere

lair. Unto the guilty turn thee, there make_____ thy lair___, there

p f p f p f p

make thy loathsome lair. ALLEGRO.

mf *f*

Welcome thou, the soul of gladness, Mildly-

p

-smiling seraph, hope! Thou can'st cheer away my sadness, raise my spirits ere they

droop.

Come, and in my bosom nestle;

mf *p* *mf*

Come, and never more depart: come, and never more depart: Aid me with this fiend to-

p

rallentando.

wrestle, which so wears my wearied heart, my wearied heart, my wearied heart, which so

rallentando.

Tempo Primo.

wears my wearied heart. Welcome then, thou soul of gladness, Mild-ly— smiling seraph,

p Tempo Primo.

hope! Thou can'st cheer away my sad-ness, raise my spirits ere they droop, Where's the

care thou wilt not lighten, or the grief thou'lt not be-guile, Where the

gloom thou wilt not brighten, with the sunlight of thy smile ---------- with the

sunlight of thy smile, Welcome then, thou soul of gladness, dou_bly

Calando.

welcome gentle Hope! gentle Hope! gentle Hope! gen_tle,

mf p mf p pp e Calando.

gentle, gen_tle Hope! gen_tle Hope! gen_tle Hope!

ppp

"OH THAT GLANCE'S FIERY WILDNESS,"

Recitative and Duet,

as Sung by

Miss Betts and Mr. Phillips,

In the Grand Opera called

THE FREEBOOTERS,

at the

Theatre Royal, English Opera House,

Composed by F. Paer.

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Recit:

ISABELLA. UBERTO.

Edoardo is my husband Ye powers, what say'st thou Edoardo is thy

ALLEGRO

husband My persecutor, the cause of all my sorrow Have mercy, mer---cy.

ISABELLA

UBERTO.

My brain's on fire with rage

ISABELLA.

I tremble with terror

ALLEGRO MODERATO ASSAI.

Duetto

ISABELLA.

Oh that glance's fiery wildness Chills me

to the very soul chills me to the ve--ry

soul it chills my ve------ry soul it chills

UBERTO.

my very soul

Whence is this unwonted

mildness

that doth thus my wrath controul whence is

this unwon ted mildness that - - - - doth thus - - - -

f

f

that doth thus my wrath controul

that doth thus - - - - - - my wrath - - con - -

p

Ah my husband

---troul

My fiercest foe

This wild fury

Woe is me

nought can restrain

Ah no re--

Un poco rallent:

Ev'ry hope hath left me now ev'---ry

--main ah no re--main

Am I

Un poco rallent:

hope hath left me now ev'--ry hope hath left me now yes ev'ry

sof---ten'd by her woe am I sof----ten'd by her woe yes I am sof--------

f *p* *p*

hope hath left me now yes ev'ry hope hath left me

--------ten'd by her woe yes I am sof---ten'd I am sof--ten'd by her

p *f*

Colla parte

now.

woe.

f

ALLEGRO.

f

UBERTO.

Fair one be cheer_ful be happy be happy and

p

p

cheerful Let doubt no lon__ger grieve thee let doubt no lon_____ger

f

f

grieve thee I could not e'er de___ceive thee could ne'er de__ceive thee Then

p

p

ISABELLA.

safely trust in me yes yes safely trust in me His eye is mild and

p

p

p

tearful Oh yes I must be---leive thee oh yes I must be---

Fair one be cheerful be happy Let doubt no lon--ger grieve thee I

--lieve thee I feel no longer fearful But calmly trust in

could not e'er de---ceive thee Then safely trust in me I

hr hr hr hr

thee but calm-ly but calm-ly but calmly trust in

could not e'er de--ceive thee could not de--ceive thee then safe--ly trust in

rf p

rf

thee but calm--ly trust in thee His eye is mild and

me. yes safe-ly trust in me Fair one be cheerful be

p *p* *p*

tear-ful Oh yes I must be--lieve thee I feel no lon-ger

happy Let doubt no lon---ger grieve thee I

p *p* *hr*

fearful But calm--ly trust in thee but calm--ly but

could not e'er de----ceive thee I could not e'er de---ceive thee could ne'er de--

hr *hr*

calm--ly but calmly trust in thee but calmly trust in

---ceive thee then safe-ly trust in me then safely trust in

rf *p*

thee yes calm-------ly I trust in

me yes yes then safe-ly trust in me safe-----ly safe---ly trust in

f *p* *f*

f *p* *f*

thee yes calm----------ly

me yes yes then safe----ly trust in me safe--------ly

trust in thee I calmly

safe_ly trust in me then

f

p *f*

trust trust in thee

safe__ly trust in me

p *f*

p *f*

Adieu, Adieu my Beauty, O

A favorite Recitative & Air,

as Sung by

Mr. PENSON,

in the Grand Opera called

THE FREEBOOTERS,

at the

Theatre Royal, English Opera House

Composed by **F. Paer,**

Arranged & Adapted to English Words by

Wm. HAWES,

The Poetry by Hampden Napier Esqre

Ent. Sta. Hall. — *J. Hall.* — *Pr: 3/-*

London, Printed & Published by Wm Hawes, 7, Adelphi Terrace,
& may be had at the principal Music Shops

ALLEGRO MAESTOSO.

Recit:

GIANNI.

Adieu! Adieu! my beauty, I am call'd by my duty un--

---to the field of Mars,

182

Where I will earn or I'll ne-ver re-turn, plenty of scars and

may be fame and booty. but you smile, Cecchina?

ALLEGRETTO. *f* *p* *f*

Perhaps you fancy I'm not much of a hero? you're mis--taken: I per--

p *f* risoluto.

---ceive you dont know me, tho' at present I seem very tranquil, my temper smooth and

pleasant

When once my rage I waken, Oh! then I am a very Nero.

f *p*

ARIA

ALLEGRO MAESTOSO

f *p*

f

GIANNI

With Trumpets, Cymbals,

p

Drum, and Fife, And Colours gaily flying, and Colours gaily

flying all care for fate de---fying, to bat--tle march we

p *fp* *fp*

on, all care for fate de-fying, to battle march we on, As ea--ger for the

f *p*

coming strife, As tho' 'twere fa--mous fun; As ea---ger for the

coming strife, As tho' 'twere famous fun; with Trumpets, and Cymbals, with

ff

Cymbals, and Drum and Fife, Trumpets and Cymbals, Cymbals, and Drum and Fife, with

f *p*

Co _____ lours flying, All care de ____ fying, all care for fate de ___

___ fying, to battle march we on, As ea _ ger for the coming strife. as

rf *f* *p* *f*

tho' 'twere fa _ mous fun; as tho' 'twere fa _ mous fun; as tho' 'twere famous

p *f*

fun.

ff ff p f

Tho' some may feel a delicate And gen ------ tle

p f p f p

throb ----- bing · here. Tho' some may feel a delicate and gen -- tle throbbing

f p p

here, a throb ----------

bring here yet who would dare in-si-nuate that it arose from

p

fear? yet who would dare in-si-nuate that it arose from fear? for when the

rf *p* *f* *p*

bat-tle is once be-gun, And once they see that swords and blood are

drawn, they spare nor limbs nor breath; But off to save their life they run until they're tir'd to

f *fp* *f*

Death. But off to save their life they run, un---

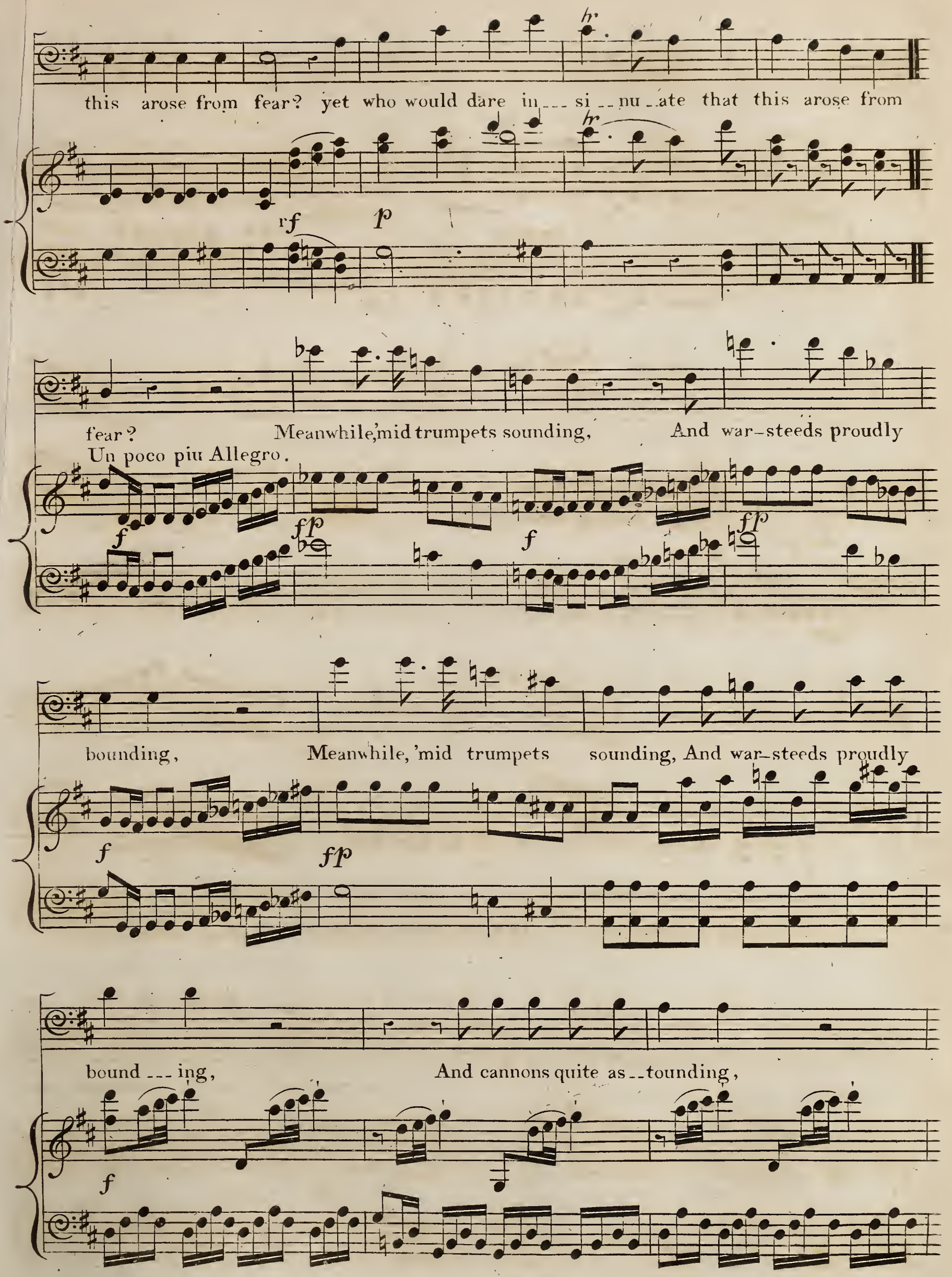
f *p*

--- till they're tir'd to Death: they run ---- they run ---- they run ----------

p *p* *ff p*

yet who would dare in - si - nu - ate that

hr *hr* *p*


this arose from fear? yet who would dare in___ si__nu__ate that this arose from
fear? Meanwhile,'mid trumpets sounding, And war-steeds proudly
Un poco piu Allegro.
bounding, Meanwhile, 'mid trumpets sounding, And war-steeds proudly
bound___ing, And cannons quite as__tounding,

With their bang! bang! pop! pop! bang! bang! bang! bang!

bang! bang! bang! pop! pop! pop! pop! pop! pop! pop! pop! pop! All around,

p

With glory Crown'd, Heroes, just like sparrows, drop Heroes, just like sparrows,

drop, Heroes, just like sparrows, drop, Heroes, just like sparrows, drop, Heroes

f

Piu stretto

just like sparrows, drop. All around, with glory crown'd, All around, with glory

crown'd, He_____roes, just like sparrows, drop, Heroes, just like sparrows,

drop, Heroes, just like sparrows drop, Heroes, just like sparrows drop Heroes just like sparrows

drop, Heroes, just like sparrows, drop, Heroes, just like sparrows, drop Heroes just like sparrows

drop, He_____roes, just like sparrows, drop.

When I think of the wrongs he hath done me.

The Favorite Aria,

as Sung by

MR PHILLIPS,

in the Grand Opera called

The Freebooters,

at the

Theatre Royal, English Opera House.

Composed by F. PAER,

Arranged & Adapted to English Words

BY

WM HAWES,

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UBERTO.

ALLEGRO.

MAESTOSO

When I

PIANO

f Assai

FORTE

ALLEGRO.

think of the wrongs he hath done me, How I burn with the dead__li__est

p

rancour when I think of the wrongs he hath done me, how I burn with the deadli--est

rancour; No one feeling hath power up_on me, The wild rage of my heart to a---

fp *fp*

bate. no one feeling hath power up--on me, The wild rage of my

heart to a-----bate. no one feeling hath pow_er up--on me, the wild

rage of my heart to a_bate the wild rage of my heart to a___

f

bate the wild rage of my heart to a_bate

rf

Yet the vengeance I so . long have nur___tur'd, I

fp

fain would en_dea___vour to con____quer; I fain would

conquer; I fain would endeavour to con_____quer; would en___dea_____

LENTO

_____vour to conquer; Thus my bo_som to madness is tortur'd, thus my

Colla parte

p

bo__som to madness is tortur'd, In this struggle of pi__ty and hate. in this

struggle, in this struggle, in this struggle of pi_ty and hate in this

Cres:

f

Freebooters

struggle of pi_ty and hate, Yet the ven_geance I so long have

p *mf* *pp* *p*

nur_____tur'd, I fain would en_dea_____vour to

f *pp*

con_____quer; thus my bo_som to madness is tor_tur'd, by pi_____ty and

f *f* *f*

hate, by pi_____ty and hate_____When I

think of the wrongs he hath done me, How I burn with the dead___li____est

ran___cour, when I think of the wrongs he hath done me, how I

burn with the dead_li_est ran__cour, No one feel__ing hath power up--

ff

___on me, The wild rage of my heart to a__bate, no one feel_ing hath power up--

fp

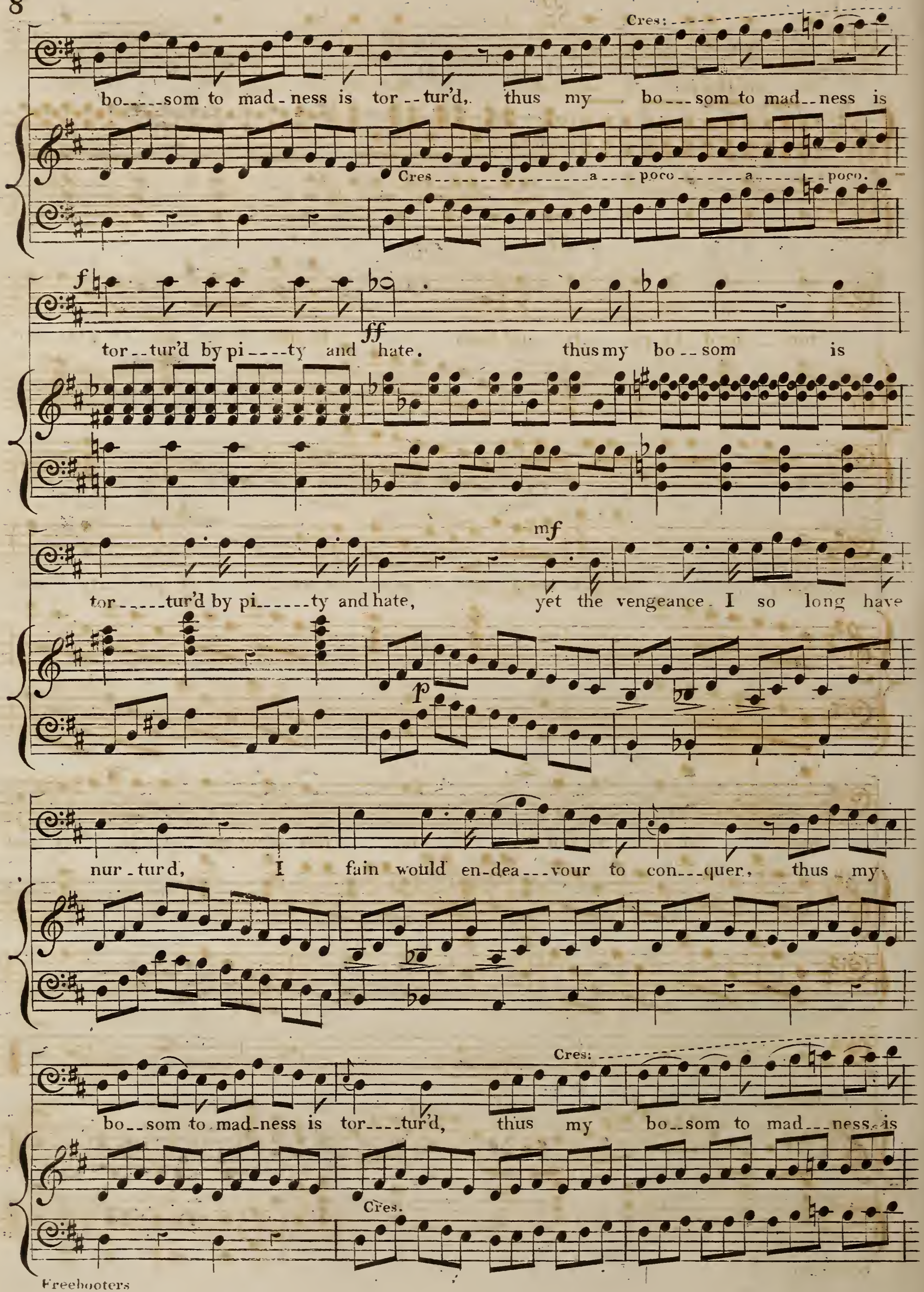
...on me, the wild rage of my heart to a..bate. no one

feel...ing hath pow..er up...on me, the wild rage of my

heart to a..bate. Yet the vengeance I so long have

p

nurtur'd, I fain would en..dea..vour to con...quer, Thus my


Cres:
bo___som to mad_ness is tor__tur'd, thus my bo___som to mad__ness is
Cres a poco a poco.
f
ff
tor__tur'd by pi____ty and hate. thus my bo__som is
mf
tor_____tur'd by pi_____ty and hate, yet the vengeance I so long have
p
nur_tur'd, I fain would en_dea___vour to con___quer, thus my
Cres:
bo__som to mad_ness is tor____tur'd, thus my bo__som to mad___ness is
Cres.

f *ff*

tor___tur'd by pi____ty and hate; thus my bo_____som is

ff

tor_____tur'd by pi_____ty and hate, In this strug___gle of pi_ty and

hate, in this strug___gle of pi_ty and hate, of pi_____ty and

hate, of pi_____ty and hate, in this strug_gle of pi_____ty and

hate.

"A beloved & faithful Shepherd."

The Celebrated **Romanza & Quartett**, as Sung by

Mr. Pearman, Miss Betts, Miss Goward & Mr. Phillips,

in the Grand Opera called

THE FREEBOOTERS,

at the Theatre Royal, English Opera House.

Composed by F. PAER,

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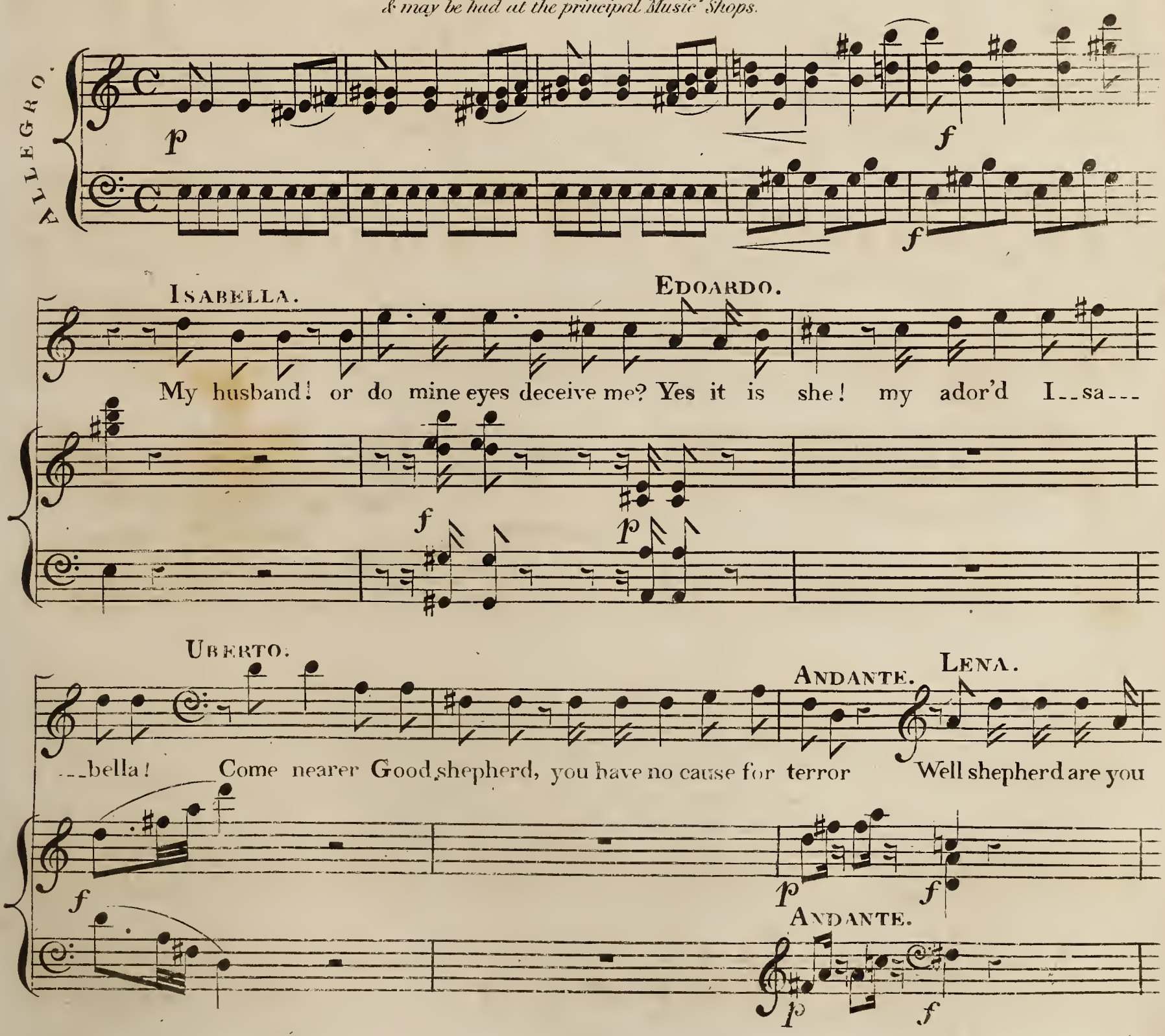


W. Hawes

EDOARDO UBERTO.

ready? Certainly! Sing something that may enter_tain, And cheer the spi_rits

EDOARDO

of this lovely lady With pleasure, if to my strain, She deign to listen

Lento.

ROMANCE

Andante.

EDOARDO

A be_lov'd and faithful shep_herd, hasten'd home to greet his fair', hasten'd

home to greet his fair, he approach'd his lone_ly dwel_____ling, but he

Dolce

did ..... not find her there. Forth in

hope_____lessness he wan_der'd, reckless of his home and flocks reckless

f *p*

p

of his home and flocks, his home, his flocks, his home, his flocks ..... Calling

fp *fp* *rf* Dolce:

on his absent love — answer'd by the — e---cho-ing

rocks, answer'd by the echoing rocks, the e-choing rocks, yes

p

UBERTO.

by the echoing rocks. Mark I--sa----bella! Ah! how I pity, The hapless

ISABELLA

f *p* *f* *p*

swain; the hap---less swain. Her heart is

LENA

UBERTO.

Her heart is

Dol.

ISABELLA

On with your ditty, Minstrel again, Onward, Onward, Onward.

touch'd. On with your ditty, Minstrel again, Onward, Onward, Onward.

touch'd. On with your ditty, Minstrel a--gain, yes, Onward, Onward, Onward.

f *p* *f* *p*

EDOARDO.

Sultry fell the summer noon-beam, on

f *p* *p*

his uncover'd brow, on his un---cover'd brow, Chilly did the win-ter

Dolce

night-wind, thro' his tat-----ter'd garments blow. Still in

fp *fp*

heed___less_ness he wan___der'd, careless both of life and limb, careless

f *p* *p*

both of life and limb, careless both of life and limb__ he had lost his on__ly

Dolce.

blessing, what was joy, what was pain to him, what was

joy or pain to him, what was joy to him; Ah! what was pain to

a piacere.

p > *p* > *p* > *p* > *f*

ALLEGRO. ISABELLA.

him: Oh my love! my bosom's treasure, Oh my love my bo__som's

UBERTO. LENA. ISABELLA.

treasure. I_sa_bel____la! Lady dear. Ah! this Minstrels sim___ple

lay, Steals my ve_____ry soul a__way, steals my ve___ry soul a____

ISABELLA.

___way

LENA

Shepherd try some live_lier measure That her droopingheart may chear. Shepherd

Shepherd

EDOARDO.

I will

UBERTO.

Shepherd try some live_lier measure, That her droopingheart may chear, Shepherd

try some live---lier measure, That my drooping, that my drooping heart may

try some live---lier measure, That her drooping, that her drooping heart may

try some live---lier measure, That thy droop-----ing, heart may

try some live---lier measure, That her drooping, that her drooping heart may

fp *fp* *f*

chear, That my drooping, that my drooping heart may chear.

chear, That her drooping, that her drooping heart may chear.

chear, That thy drooping, that thy drooping heart may chear.

chear, That her droop-----ing heart may chear.

ALLEGRETTO CON MOTO.

EDOARDO.

Hark! how the moun-tains, with merriment ring!

hr

p

Hark! where the festive nymphs in chorus sing! the nymphs in

cho-rus sing, She is re-turn'd, with smiles to grace our groves,

a piacere

ISABELLA

Her shepherd presses to his heart a--gain, the Nymph he loves. Ah! how this song de--

Colla pare

UBERTO EDOARDO

lights me! Bravo! Her shepherd presses to his heart a-gain, the Nymph he

f Colla parte *p* *f*

Tempo I.º ISABELLA

loves. Ah how this song de-lights me, Ah how this song delights me, I

UBERTO.

Bra--vo! Bravo! my merry minstrel,

Tempo I.º

scarcely can con-ceal, The anxious dread I feel, of what of what may

UBERTO.

be his fate. Thus would I see thee e-ver. Yes,

f *p* *p*

yes would see thee e--ver, In chearfullness, and ne---ver a--gain dis-con---so----

--late, In chearfullness, and ne-ver a-gain dis-con-so-late. Do now,

LENA.

do oblige me gen-tle swain, Sing that mer--ry movement a gain.

EDOARDO.

Hark! Hark! how the

ff

LENA.

I can--not longer refrain, From dan--cing to this

Mountains with mer--- riment ring!

EDOARDO.

strain. Hark! where the festive nymphs, the nymphs in chorus sing! Hark! where the

f

ISABELLA.

I scarcely can con-ceal, The anxious dread I feel, Of what may be his fate.

LENA.

I can-not longer re-frain, from dancing to this strain. Yes.

fes-----tive nymphs in cho-rus sing! She is return'd, the glory of our groves,

UBERTO.

Thus would I see thee e-ver, In chearfullness, and never, Again dis---con-so--late.

p

f

Come Rec:

Delightful:

Charming! Charming!

ANDANTE.

Her shepherd presses to ---------- his heart!

Come Rec:

'Tis charming

Colla parte.

p

a tempo.

a tempo.

He presses to his heart again, The Nymph, the Nymph he loves, the Nymph, the Nymph he

Colla parte.

p

Colla parte.

Piu Allegro.

The anx_ious dread I feel, at what may be his

I cannot longer re_frain, from dancing to this strain, from dancing to this

loves. He pres_____ses to his

Thus would I see thee e_ver, in chearfullness, and ne___ver a_gain dis_con_so___

p

Piu Allegro. Cres: *f*

p

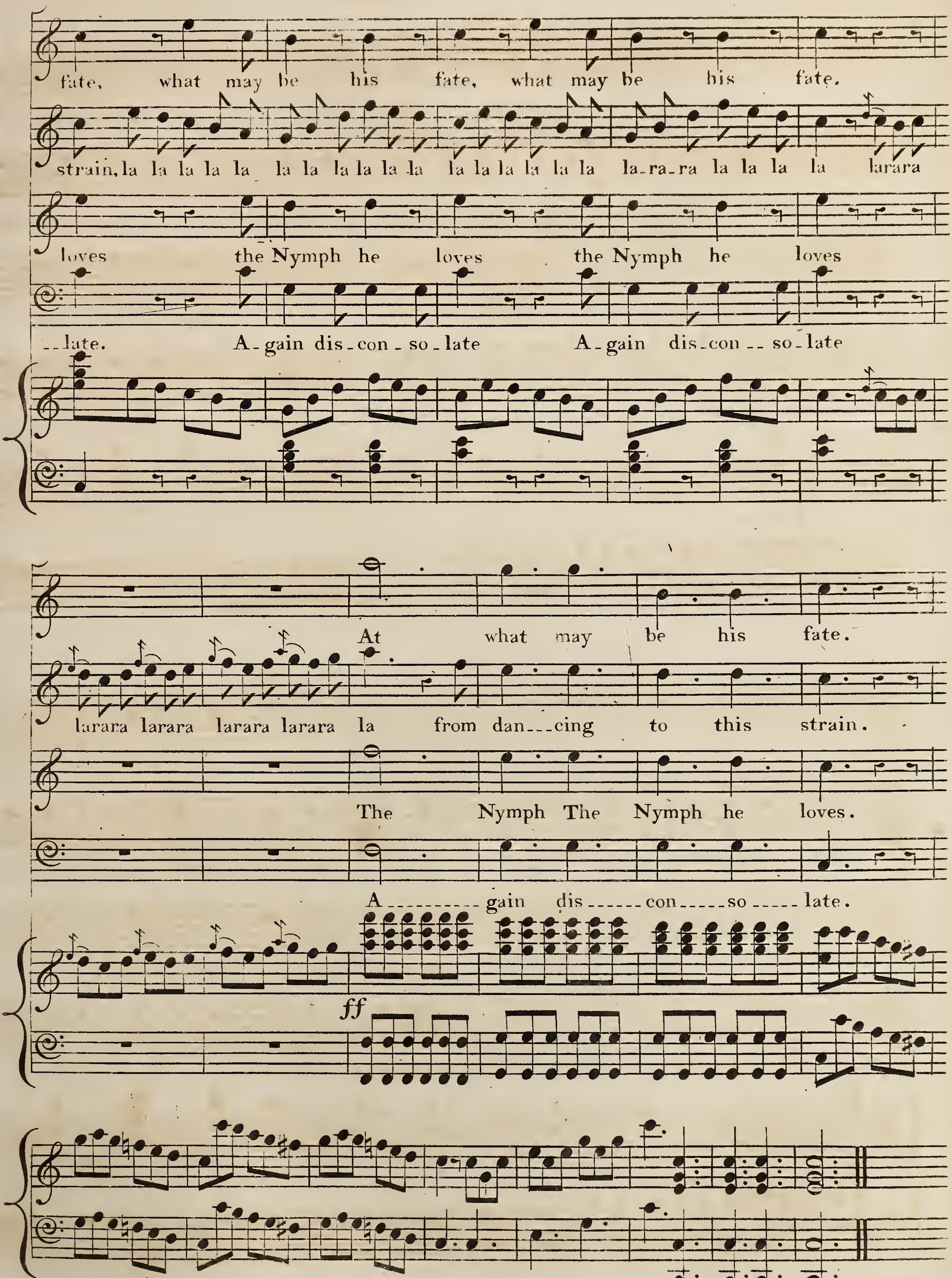
fate. The anx_ious dread I feel, at what may be his

strain, I can_not longer re_frain, from dancing to this strain, from dancing to this

heart, The Nymph_____ the Nymph he

_late. Thus would I see thee e___ver, In chearfullness, and ne___ver a__gain dis_con_so___

p Cres: *f*


fate, what may be his fate, what may be his fate.
strain, la la la la la la la la la la la la la la la la la la la_ra_ra la la la la larara
loves the Nymph he loves the Nymph he loves
_ _late. A_gain dis_con_so_late A_gain dis_con_ _so_late
At what may be his fate.
larara larara larara larara la from dan_ _ _cing to this strain.
The Nymph The Nymph he loves.
A_ _ _ _ _ _ _ _ _gain dis_ _ _ _ _ _con_ _ _ _ _so_ _ _ _ _late.
ff

Come along now my fine Lads of Mettle,

Solo & Chorus,

in the Grand Opera, called

THE FREEBOOTERS,

at the

Theatre Royal English Opera House,

Composed by F. Paer,

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TEMPO DI MARCIA

PIANO FORTE.

f

p

W. Hawes

1st Treble e Alto.

Come a_long now my fine lad of met_tle!

2nd Treble e Tenore.

Come a_long now my fine lad of met_tle!

Bassi.

Come a long now my fine lad of met_tle!

In the van you shall march on to bat_tle, That your claim to renown you may

In the van you shall march on to bat_tle, That your claim to renown you may

In the van you shall march on to bat_tle, That your claim to renown you may

set_tle, And may sign yourself He_ro, in blood.

set_tle, And may sign yourself He_ro, in blood.

set_tle, And may sign yourself He_ro, in blood.

p

And may sign yourself He _ ro, in blood, may sign yourself

And may sign yourself He _ ro, in blood, may sign yourself

And may sign yourself He _ ro, in blood, may sign yourself

f

He _ _ ro, yes He _ ro in blood.

He _ _ ro, yes He _ ro in blood.

GIANNI.

He _ _ ro, yes He _ ro in blood. You are really, you are real _ ly uncommon _ ly

p

Coro.

Come a_long now my fine lad of met_tle, In the

Come a_long now my fine lad of met_tle, In the

good: Come a_long now my fine lad of met_tle, In the

f

Soli.

van you shall march on to bat_tle, That your claim to renown you may

van you shall march on to bat_tle, That your claim to renown you may

van you shall march on to bat_tle,

Tutti.

Solo.

set__tle, And may sign yourself He__ro in blood. That your

set__tle, And may sign yourself He__ro in blood. That your

And may sign yourself He__ro in blood. That your

Tutti.

claim to renown you may set _ _ tle, And may sign yourself He_ro in

claim to renown you may set _ _ tle, And may sign yourself He_ro in

claim to renown you may set _ _ tle, And may sign yourself He_ro in

blood. come along now come along now

blood. GIANNI. come along now GIANNI. come along now GIANNI.

Coro Coro

blood. You are really, come along now You are leally come along now You are really, you are

You may sign yourself He _ _ ro in

You may sign yourself He _ _ ro in

Coro

really now uncom _ monly good. You may sign yourself He _ _ ro in

blood you may sign yourself may sign yourself He_ro in blood you may sign yourself may

blood you may sign yourself may sign yourself He_ro in blood you may sign yourself may

Coro ※

GIANNI

blood You are really you are real_ly uncommonly good you are really you are

sign yourself He _ _ ro in blood, yes He _ ro in blood, yes He _ ro in

sign yourself He _ _ ro in blood, yes He _ ro in blood, yes He _ ro in

real _ _ ly uncom _ _ mon _ _ ly good, uncom _ monly good, uncom _ monly

blood yes He _ ro in blood.

blood yes He _ ro in blood.

good uncommon_ly good.

※ From this Mark the Bass Chorus will sing the same words as the Tenor and Alto.

"Thy master is my hated foe."

A DUETT,

Sung by

Mr. Hughes and Mr. Jones,

in the Grand Opera called

THE FREEBOOTERS

Theatre Royal, English Opera House,

Composed by F. Parr,

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UBERTO

ALLEGRO CON SPIRITO.

Thy master is my hated foe,

GIANNI

Bless me!

PIANO FORTE

f p f p

fp fp

'Tis thro' him I languish, In ceaseless anguish,

bless me! Indeed, sir! indeed, sir! You make my heart

fp fp

And ceaseless woe. yes, yes, in ceaseless woe.

bleed, sir, in ____ deed, sir!

f *f* Dolce *p*

My hearth, my hearth is desolate,

My heart is sear'd and shatter'd, My hopes like chaff are

rf *p*

scatter'd, my hopes like chaff are scatter'd, For this I thank his hate, I thank his

Poor fellow! poor fellow! Lack

f *p* *f* *p*

hate: my hopes like shaff are scat---ter'd, scat---------ter'd for this I thank his

- day.

fp fp fp f p

GIANNI

hate: for this, for this I thank his hate, Poor fellow! poor

fp f p f p f

fp

fellow, I wish I were a mile away.

p f p fp

UBERTO GIAANNI

Oh my lov'd country! ah wretched man! His senses seem half

fp

UBERTO.

gone. Thou, too my

p

p

GIANNI. UBERTO.

daughter, Bar_ _barian. Ah I shall have it soon. Wou'd

he were at this hour, As thou art in my pow'r, Thus

fp fp

GIANNI

would I sieze the traitor, And tear him, and tear him limb by limb, yes! Good

f p

sir your rage abate. Pray don't take me for him, pray don't take me for

UBERTO

him. Could ought on earth a__tone, For all the wrongs I've

known, for all the wrongs I've known. A__tonement is there

any, The tyrant's death a__lone, the tyrant's death, the tyrant's death a------

--lone. a---tonement is there a---ny, the

Remenber, I'm but Gianni, but Gianni,

p

tyrant's death a----lone, the ty-rant's death, the ty--rant's death a----------

but Gianni! And I no harm have

---lone, the tyrant's death a--lone; a-----tonement is there

done. and I no harm have done. no harm have done.

f *p*

a---ny, the tyrant's death a--lone.

re--- member, I'm but

f

the ty----rant's death, the ty---rant's death a----------

Gianni, and I no harm have

p

---lone, the tyrant's death a------lone, the ty-----rant's

done, and I no harm have done, no harm have done, and

f

death a____lone, the ty__rant's death a__lone, the tyrant's

I no harm have done, and I no harm have done, no harm have

death, the tyrant's death a_____lone.

done, and I no harm have done.

"AH! MID PERIL"

The Finale to the 1st Act of the Grand Opera

called

THE FREEBOOTERS,

at the

Theatre Royal English Opera House

Composed by F. Paer,

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WM HAWES,

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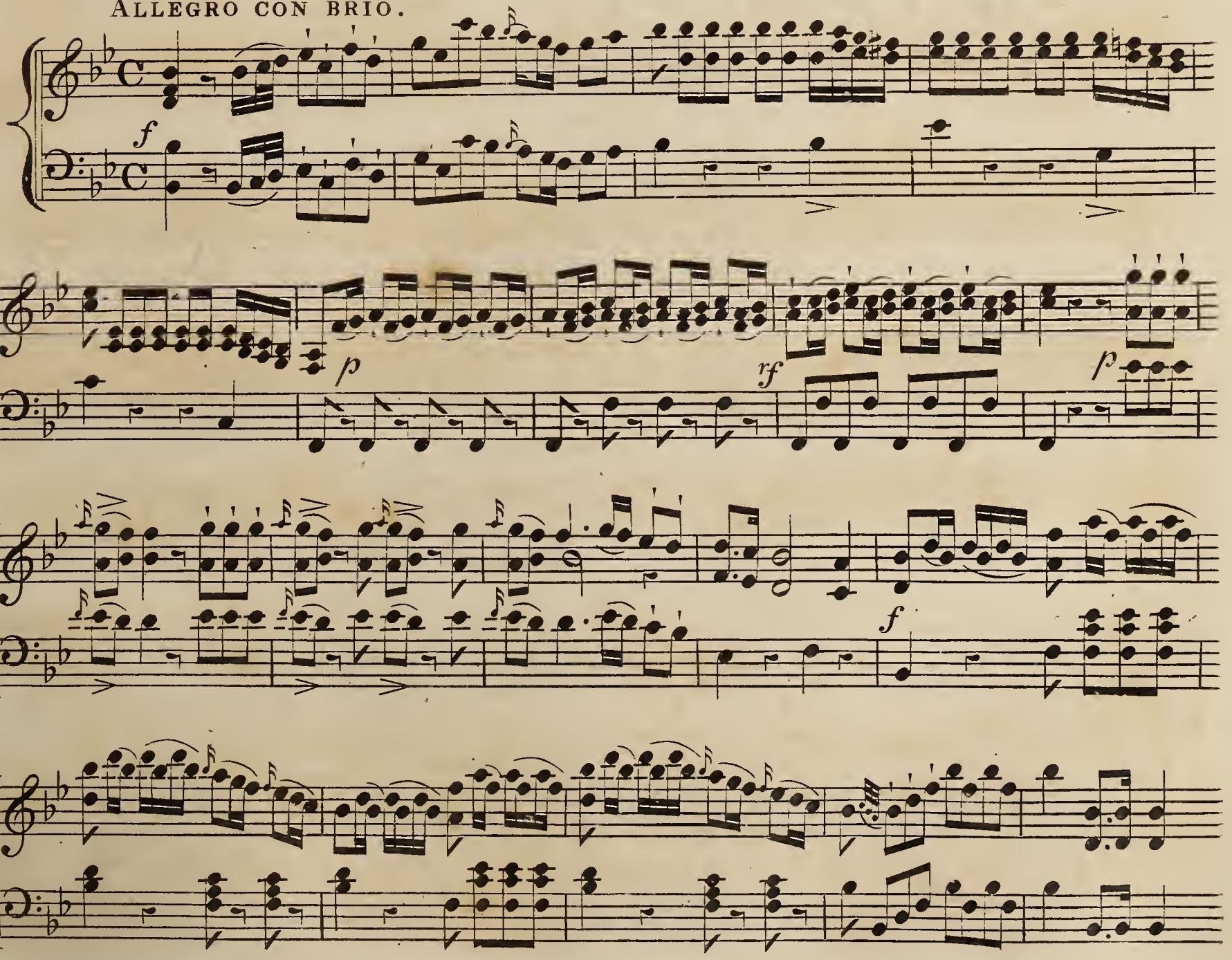
ALLEGRO CON BRIO.



ISABELLA.

Ah! 'mid peril and wild a--larms, 'mid peril and wild a--larms,

p

'Stead of joy, do I behold thee?

fp *p*

'stead of joy, do..... I be hold thee?

fp

f

EDOARDO.

Can I think of fear, and hold thee, of fear, of fear, and

p *fp* *fp*

hold thee, Dear.....est love thus in my

arms? Can I think of fear, and hold thee, think of fear,

fp *fp*

Dear.....est love dear...est

love to hold thee in mine arms thus in mine

dolce

p

fp *fp*

arms dearest love thus in mine arms?

f

fz *fz*

ISABELLA.

Grant..... me cou---rage, grant me cou---rage gra---cious

fp *fp*

pow'rs. Ah! my heart Ah! my heart

Bear up boldly 'gainst des--pair, Brighter prospects will soon be

p

Ah my heart will fail I fear,

ours, brighter prospects soon be ours, bright...er

f/p

grant me courage, grant me cou..rage gracious

prospects bright....er prospects bear up

p *fz* *fz* *dolce* *p*

pow'rs, oh gracious powers, Ah my heart will fail I fear, Ah my heart.... my

rall°

bold..ly bear up boldly, boldly 'gainst des..pair, Bear up bold.....ly

fp *fp* *fp* *fp* *rall°*

a tempo.

heart will fail I fear,

boldly bold--ly 'gainst des----pair, Dear---est

tr

p *a tempo.* *f* *p*

Dear---est Lord.

Love. thus to

tr

f *p* *pp*

pp *f*

Grant me courage,

hold thee, Can I think of fear, and hold thee in my

f

p *f*

Grant me courage gracious pow'rs, Oh gracious powers, Ah! my

arms, bear up bold---ly bear up bold----ly

p

heart will fail I fear, Ah! my heart..... will fail will....

bold----ly 'gainst des--pair, bear up bold.....ly boldly bold--ly

fz *p*

fail I fear, My heart will fail I fear, My

'gainst des---pair, bear up bold.....ly 'gainst despair, bear up bold-----

fp

heart will fail I fear, will fail I fear, will fail I

---ly 'gainst des---pair, a---gainst des---pair, a---gainst des---

fp *p*

fear, Ah! my heart will fail, I fear.

--pair, Bear up bold---ly 'gainst des--pair.

f *p*

f *p* *f* *p*

ANDANTE PASTORALE.

Dear Lord.

Dear Love. (GIANNI)

Lady-bird, Lady-bird, fly away home, the robbers are com.....ing

ANDANTE PASTORALE.

Lady-bird, lady-bird, fly away home, For your house is on fire, your children at home.....

ISABELLA.

.... your house is on fire your children at home..... Oh! I

EDOARDO.

sink, I die with fear. Nay, be calm, love; I am here.

Lady-bird, lady-bird, fly away

ISABELLA.

Scarce_ly met but we are part__ed, may' be

Nay, love, be not thus down-hearted, spite of

home, For your house is on fire, your children at home.....

ne'er to meet a__gain, scarcely met but we are part_ed, may be ne'er to meet a__

fate, I here re__main, nay love be not thus down-hearted, spite of

Lady-bird, lady-bird, fly away

__gain, to meet a__gain, we are part____ed, may be ne'er to meet a__

fate, I here re__main, be not dis heart____ed, spite of fate, I here re__

home, fly away home, they are coming they are coming

--gain, we are part--ed may be ne'er to meet a---gain, we are

--main, spite of fate I here re---main, I here re---main, be not dis-

They are coming, the robbers the robbers are coming, are coming

part-----ed may be ne'er to meet a----gain..... we are

--heart----ed spite of fate I here re----main..... spite of

they are coming they are coming are

part---ed ne'er to meet to meet a---gain, to meet a--

fate I here re----main I here re---main, I here re--

com---ing La--dy bird La--dy bird fly a--way home, they are coming

--gain, to meet a---gain, to meet a---gain.

main, I here re---main, I here re---main.

they are coming they are coming Fal lal lal la

p

lal lal la lal lal la lal lal la lal lal la lal lal la la .....

hr

la.

LENA & CECCH:

En---chanting! de--

--li----cious! Oh Gianni, my pre----cious! Oh

Gian_____ni my precious Sing on if you wish us

rf *p* *rf*

rf *p* *rf*

entire_ly your own, Sing on if you wish us entirely your own.

p *ff* *f*

GIANNI.

You're ve___ry ju___dicious, And I'm ve___ry

tr *tr*

sorry, But if I sing more, I shall surely break down, I shall surely break down, shall

fz *pp*

ISABELLA, LENA & CECCH:

Oh prithee sing

EDOA.°

Oh prithee sing

surely break down, I shall surely break down, shall surely break down.

f *fp*

on, Some a..musement we want, some amusement we want,

on, Some a..musement we want, some amusement we want,

Od'sfish how you

fp *fp* *fp* *p*

Now prithee now prithee now prithee sing

Now prithee now prithee now prithee sing

worry I tell you I cannot, I cannot I cannot

f *p* *f* *p* *p*

on a___musement we want.

on a___musement we want.

Od's__fish how you wor__ry I tell you I

tr

f

can't, I tell you I can't, I tell you I can't, I tell you I

can't.

ALL.º MAESTOSO.

UBERTO.

Thou know'st we are the foemen Of him who calls thee

stacc:

wife, Of him who calls thee wife, And we a vow have

sworn To end his hated life, Yes to end his hated life, to

ISABELLA.

My heart with fear is torn, My

EDOARDO.

Their threats I treat with scorn, Their

GIANNI.

end his ha...ted life. Would I had ne'er been born, Would

CORO.

heart with fear is torn. Yes! we have sworn a solemn vow,

CORO.

threats I treat with scorn. Yes! we have sworn a solemn vow,

CORO.

I had ne'er been born. Yes! we have sworn a solemn vow,

f *ff*

And we will keep it true. the day is quickly

And we will keep it true. the day is quickly

UBERTO *e* CORO.

And we will keep it true. The day is quickly com.....ing quickly

ff

coming is coming When he will meet his due,

coming is coming When he will meet his due,

tr tr

when he will meet his due, when he will meet his due.

when he will meet his due, when he will meet his due.

UBERTO.

But, lady fair, to shew We do not war with woman, we do not war with woman,

Nor cherish hate to thee, nor cherish hate to thee, From

ISABELLA.

LENA, CHECCH: e CORO. My

Oh lady, yes lady thou art free.

UB: e CORO.

henceforth thou art free. Oh lady, yes lady thou art free.

husband! Sad o---men! That parts our love in

EDOARDO.

Ah me! Ah must we part a--

GIANNI.

Now here's a mess a--

twain, that parts our love that parts our love our love in twain.

-gain Ah must we part must part a---gain.

UBERTO.

-gain Now here's a mess a mess a---gain. Now, la--dy,

p piu mosso.

you have an es--cort On your way, so now, fare--well.

rf *f/p* *f/p* *rf*

colla parte. *f a tempo.*

ISABELLA.

Ah! my lips Ah my lips have not the powr to tell What my heart what my

heart would bid me say If you would not drive me to distress, Do not

send me hence a...way, do not send me do not send me hence a...way.

ISABELLA.

Ah! yes!

LENA & CECCH:

She stays!

EDOARDO.

She stays!

UBERTO.

Wilt thou then stay?

GIAN:& UBº

She stays!

OGG:& CORO.

She stays!

She stays!

LENA & CECCH:

What has happen'd so to

UBERTO.

What has happen'd so to change her?

ALL.º DI PRIMA.

sotto voce

change her? What has happen'd so to change her has happen'd so to

OGGERO.

What has happen'd so to change her What has happen'd so to

What has happen'd so to change her What has happen'd so to

change her, Who can fa---thom woman's mind, who can fathom woman's

change her, Who can fa---thom woman's mind, who can fathom woman's

change her, Who can fa---thom woman's mind, who can fathom woman's

mind, who can fathom who can fathom who can fa--thom woman's

mind, who can fathom who can fathom who can fa--thom woman's

mind, who can fathom who can fathom who can fa--thom woman's

ff

ISABELLA.

Love..... tri-----um---phant o-----ver dan---ger

EDOARDO.

Love..... tri-----um---phant o-----ver dan---ger

mind.

mind.

GIANNI.

mind. Well, how wonder--fully

p

p

Points the path hope could not

Points the path hope could not

strange are all the ways of woman---kind,

find, Love tri---umphant, Love..... tri-----

find, Love tri---umphant, Love..... tri-----

Well, how wonder--fully strange are the ways of woman--

-umphant o---ver dan--ger Points the path the path hope

-umphant o---ver dan--ger Points the path the path hope

-kind, Well how wonderfully strange are, well how strange are all the

fp

could not find, Love points the path, Love points the

could not find, Love points the path, Love points the

ways of wo__man__kind, Well how wonderful__ly strange are, well how strange are all the

path hope could not find.

path hope could not find.

ways of wo__man__kind.

f *p*

ISABELLA, LENA, CECCHINA.

p

Not the light as----pen leaves that shakes with ev'----ry breeze's

EDOARDO, OGGERO.

p

Not the light as----pen leaves that shakes with ev'----ry breeze's

GIANNI, UBERTO.

p

Not the light as----pen leaves that shakes with ev'----ry breeze's

p

sigh;

sigh;

sigh;

tr *tr*

tr *tr*

ISABELLA, LENA, CECCHINA.

Not the frail bark, when storms are woke And winds and waves are

EDOARDO.

Not the frail bark, when storms are woke And winds and waves are

OGGERO.

Not the frail bark, when storms are woke And winds and waves are

GIANNI.

Not the frail bark, when storms are woke And winds and waves are

UBERTO.

Not the frail bark, when storms are woke And winds and waves are

rf

high, Nought can be found less stea---dy than the

high, Nought can be found less stea---dy than the

high, Nought can be found less stea---dy than the

high, Nought can be found less stea---dy than the

high, Nought can be found less stea---dy than the

ff

chang---ing heart of man, Nought can be found less

chang---ing heart of man, Nought can be found less

chang---ing heart of man, Nought can be found less

chang---ing heart of man, Nought can be found less

chang---ing heart of man, Nought can be found less

p

stea---dy than the chang--ing heart of man.

stea---dy than the chang--ing heart of man.

stea---dy than the chang--ing heart of man.

stea---dy than the chang--ing heart of man.

stea---dy than the chang--ing heart of man.

p *f*

Nought can be found less stea---dy than the

Nought can be found less stea---dy than the

Nought can be found less stea---dy than the

Nought can be found less stea---dy than the

Nought can be found less stea---dy than the

p *f*

changing heart of man No! than the changing heart of man No! the changing heart of

changing heart of man No! than the changing heart of man No! the changing heart of

changing heart of man No! No!

changing heart of man No! No!

changing heart of man No! No!

f *p* *f* *p*

man.

Not the light as---pen

man.

Not the light as---pen

GIAN:& UBER:

Not the light as---pen

OGGE:& CORO.

Not the light as---pen leaves that shake With

CORO.

Not the light as---pen leaves that shake With

f

leaves that shake With ev'------ry bree---ze's sigh,

leaves that shake With ev'------ry bree---ze's sigh,

leaves that shake With ev'------ry bree---ze's sigh,

ev'---------ry bree----ze's sigh Not the frail bark, when

ev'---------ry bree----ze's sigh Not the frail bark, when

Not the frail bark when storms are wake And winds and

Not the frail bark when storms are wake And winds and

Not the frail bark when storms are wake And winds and

storms are wake And winds and waves are high

storms are wake And winds and waves are high

waves, winds and waves and waves are high. . . . . Nought

waves, winds and waves and waves are high. . . . . .

waves, winds and waves and waves are high. . . . . .

and waves and waves are high. . . . . .

and waves and waves are high. . . . . *p*

can be found less stea--dy than the chang--ing heart of man, Nought

Nought

Nought

Nought

p *f*

un poco piu stretto.

can be found less steady than the changing heart of man,

can be found less steady than the changing heart of man,

can be found less steady than the changing heart of man,

can be found less steady than the changing heart of man,

un poco piu stretto.

Not the light as--pen leaves that shake With ev'---ry breeze's sigh, with

Not the light as--pen leaves that shake With ev'---ry breeze's sigh, with

Not the light as--pen leaves that shake With ev'---ry breeze's sigh, with

Not the light as--pen leaves that shake With ev'---ry breeze's sigh, with

ev'---ry breeze's sigh,

ev'---ry breeze's sigh, Not the frail bark, when storms are wake, And

ev'---ry breeze's sigh,

UBERTO.

ev'---ry breeze's sigh, Not the frail bark, when storms are wake, And

No! Not the frail bark when storms are wake and

winds and waves are high, No!

No!

winds and waves are high, No!

f *p*

winds and waves are high, Not the frail bark when storms are wake and winds and waves are

No!

No!

No!

f *p* *p*

PIU ALLEGRO.

high, Nought can be found less steady than the changing heart of man, Nought can

Nought can be found less steady than the changing heart of man, Nought can

CORO.

Nought can be found less steady than the changing heart of man, Nought can

CORO.

Nought can be found less steady than the changing heart of man, Nought can

f

PIU ALLEGRO.

be found less steady than the changing heart of man, the changing heart of

be found less steady than the changing heart of man, the changing heart of

be found less steady than the changing heart of man, the changing heart of

be found less steady than the changing heart of man, the changing heart of

man, the changing heart of man, the chang--ing heart of

man, the changing heart of man, the chang--ing heart of

man, the changing heart of man, the chang--ing heart of

man, the changing heart of man, the chang--ing heart of

man.

man.

man.

man.

"Why thus pensive?"

The Introductory Quartett,

as Sung by

Miss Gerard, Miss Boden, Miss Betts & Mr. Phillips,

in the Grand Opera called

THE FREEBOOTERS,

at the

Theatre Royal English Opera House,

Composed by F. Paer,

Arranged & Adapted to English Words by

Wm. HAWES.

The Poetry by Hampden Napier Esq.r

Ent. Sta. Hall.

J. Hull.

Pr. 3/-

London, Printed & Published by W. Hawes, 7, Adelphi Terrace,

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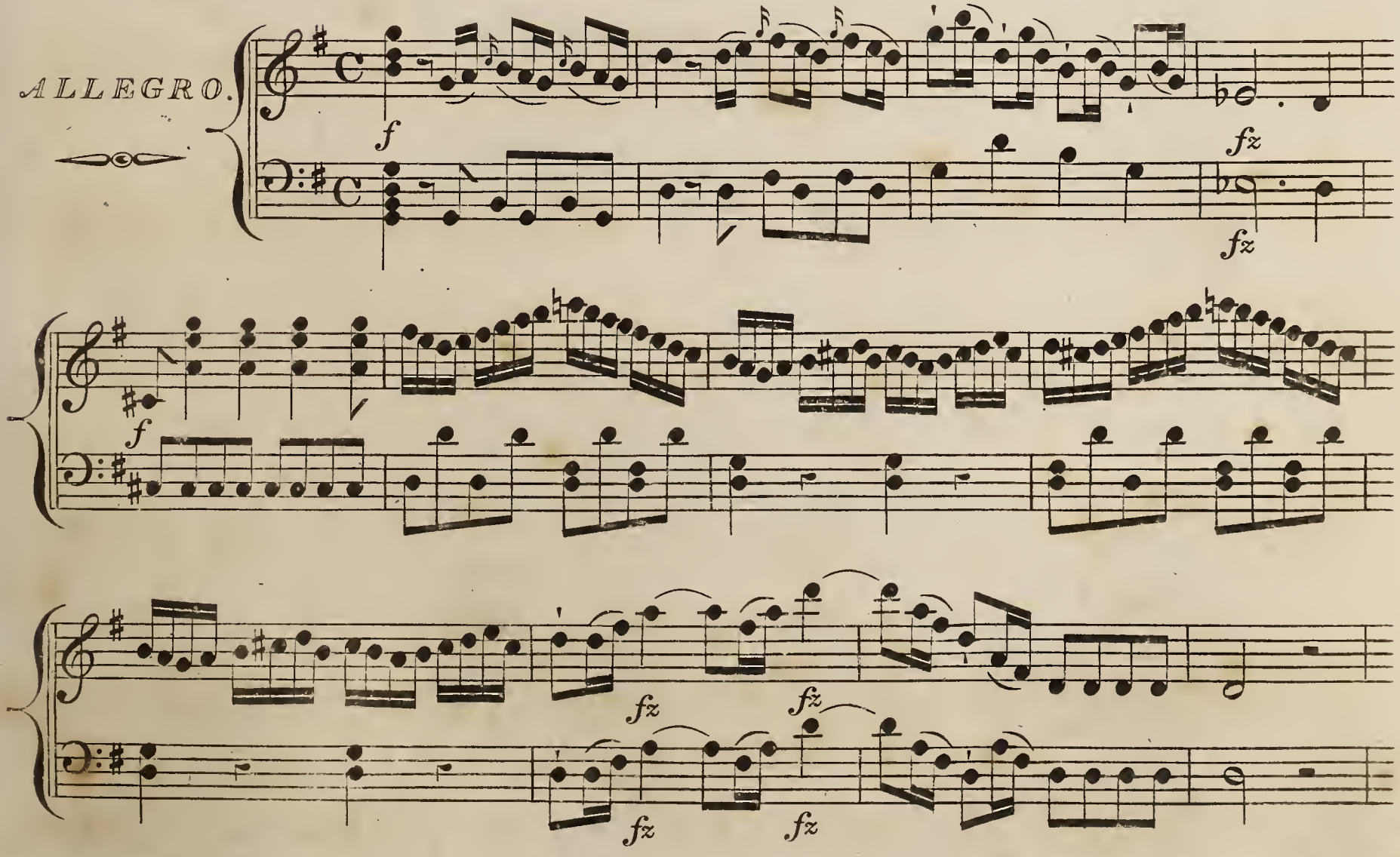
ALLEGRO.



LENA.

Why thus pensive?

CECCHINA.

Why thus pensive?

tr

p

tr

p

thou too art drooping! Why thus

thou too art drooping! Why thus

pp

pp

pensive? thou too art drooping! thou too art

pensive? thou too art drooping! thou too art

drooping. What's the use of all this

drooping. What's the use of all this moping?

f *p*

p

moping? When you've cause for better hoping, Why should

When you've cause for better hop___ing, Why should

dolce

you give way to fear? Why should you give way to fear?

you give way to fear? Why should you give way to fear?

fz *fz* *fz* *p*

fz *p*

Why should you give way to fear, When you've cause for better

Why should you give way to fear, When you've cause for better

fz *fz* *fz* *p* *rf* *p* *rf*

hoping, why should you give way to fear, give way to fear, When you've cause for better

hoping, why should you give way to fear, give way to fear, When you've cause for better

rf

hoping, why should you give way to fear, give way to fear, why should

hoping, why should you give way to fear, give way to fear, why should

f

you give way to fear.

you give way to fear.

ISABELLA.

Ah! a heart so sad and lone, a heart..... a

heart so sad and lone, Borrows boldness, borrows

boldness from des---pair.

Signor, I would fain de---clare, All my griefs to thee a---

tr

dolce

---lone, all my griefs to thee a---lone, all my griefs to thee a---

fz *fz* *rf* *rf* *f*

UBERTO.

---lone. Leave us, leave us then a---lone, alone to-

p

---gether; Thou may'st safely trust in

tr *tr* *tr*

(*aside*)

me, yes! yes safely trust in me, From her looks I nought can

gather, What her wish or fear may be, No! no! no!

Lena.

Softly

Cec.

no! what her wish or fear may be, her fear may be. Softly

cres *f* *p* *p*

softly, softly softly, steal a---way, We disturb them, we disturb them if we

softly, softly softly, steal a---way, We disturb them, we disturb them if we

Isab.

Ah! my heart bor.....rows bold..ness from des..pair.....

Lena.

stay; Love has such a jealous eye, a jealous eye,

Cec.

stay; Love has such a jealous eye, a jealous eye,

Uber.

From her looks I nought can ga-ther, What her wish may be.

p *fz* *p* *fz* *p* *fz*

.....borrows boldness from des.....pair, borrows

Why should ye give place to care, give place to care, love has such

Why should ye give place to care, give place to care, love has such

I nought can ga.....ther what her fear what her

p *f* *p*

bold---ness, borrows bold---ness from des--pair,

a jealous eye, a jealous eye,

a jealous eye, a jealous eye, We disturb them if we

wish, her wish may be, her wish may be,

We disturb them if we stay, Softly, softly, steal a--

stay, Softly, softly, steal a--way,

Ah! a heart so sad and lone, borrows boldness from des___pair.....

__way Love has such a jealous eye, a jealous eye,

Love has such a jealous eye, a jealous eye,

From her looks I nought can gather, what her wish may be

fz *fz* *fz*

..... borrows bold_ness from des_____pair,

He can brook no stranger nigh, no stranger nigh, Softly softly steal a_

He can brook no stranger nigh, no stranger nigh, Softly softly steal a_

I nought can ga_____ther what her fear,

p *p*

Borrows boldness from des---pair,

--way, We disturb them if we stay, yes if we stay, Love has such a jealous

--way, We disturb them if we stay, yes if we stay, Love has such a jealous

What her fear, her wish may be

f *p* *p*

Borrows boldness from des---pair, yes!

eye, He can brook no stranger nigh, no stran---ger nigh, Love has such a jealous

eye, He can brook no stranger nigh, no stran---ger nigh, Love has such a jealous

What her fear her wish may be, her

f *p* *fz* *fz*

from des_____pair, yes! from des_____pair,

eye, a jealous eye, He can brook no stranger nigh, no stranger nigh,

eye, a jealous eye, He can brook no stranger nigh, no stranger nigh,

wish may be, her wish may be, from her looks I nought can

fz *fz* *fz* *fz* *fz* *fz* *f*

Borrows bold_____ness from des___pair.

He can brook no stran_____ger nigh.

He can brook no stran_____ger nigh.

ga___ther, What her wish or fear may be.

fz

"Courage! thy love is near."

The Grand Scena,

as Sung by

Mr. PEARMAN,

in the Grand Opera called

The Freebooters,

at the

Theatre Royal, English Opera House.

Composed by F. PAER

Arranged & Adapted to English Words

BY

Wm. HAWES,

The Poetry by Hampden Napier Esqre

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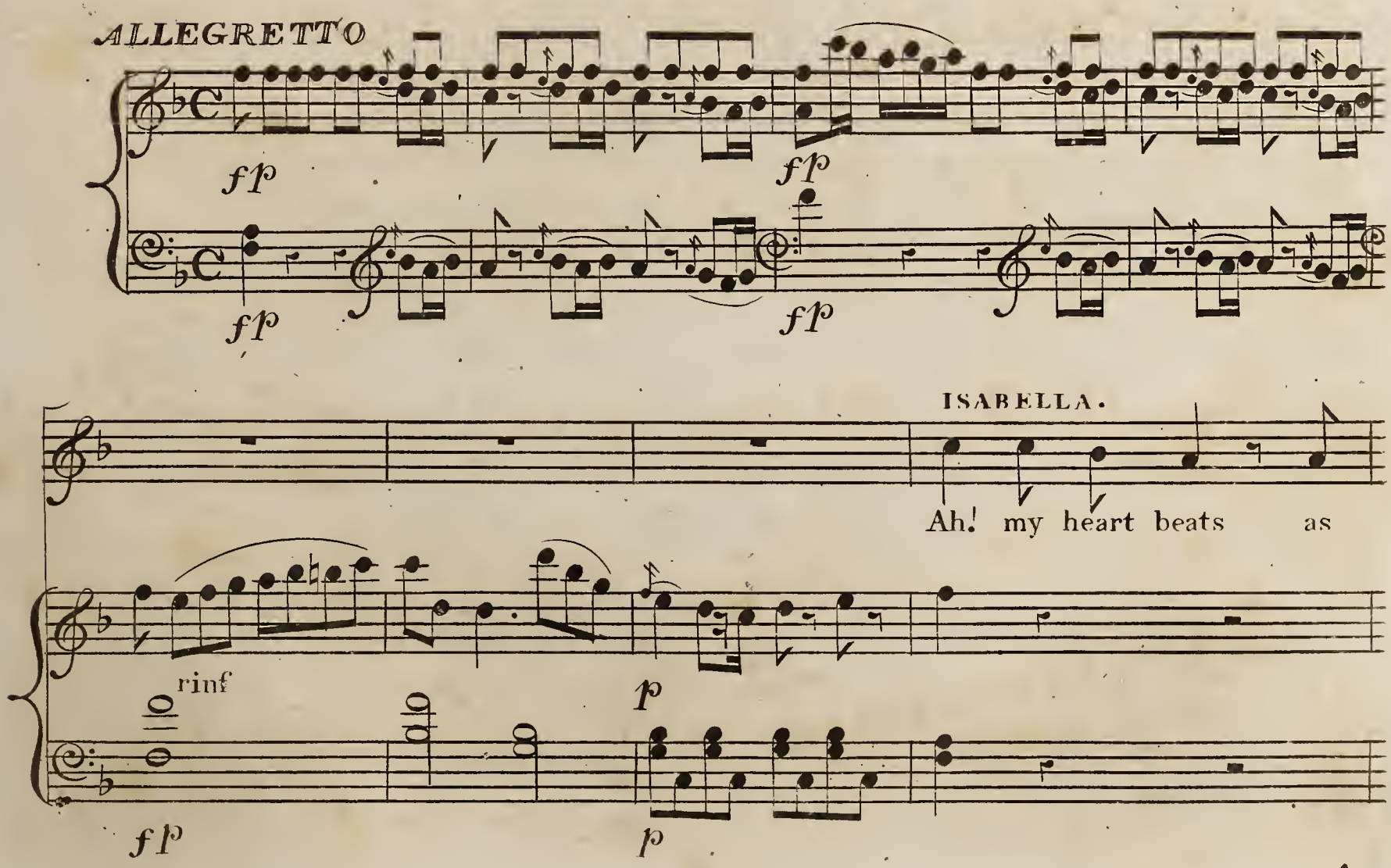


W. Hawes 46

EDOARDO

tho' it would foretel some fatal evil. Support yourself on

rf *rf*

me, love – Nay, do not tremble; be

pp Piu Mosso *f* *p* *fz*

pp *f* *p* *fz*

firm, or all is lost. Oh Heav'ns! Oh Heav'ns! this tarrying aggra--vates our peril.

p *f*

Remember ev'ry moment, is fraught with de-so-la--tion.

Segue

ARIA.

f

ALLEGRO.

f

f

f

Violoncello Obligato

p

fz . *p*

p

fz

fp

fp

fp

fp

Violino Obligato

fz *p*

Violonc: Obligato

hr

fz. p

fp

fp

Violone: Solo

Violino Solo

rinf

p

rinf

p

Violone:

fz

tr

tr

tr

Tutti *f*

Larghetto.

EDOARDO.

Courage! courage thy love is near, courage the love is

Violonc:

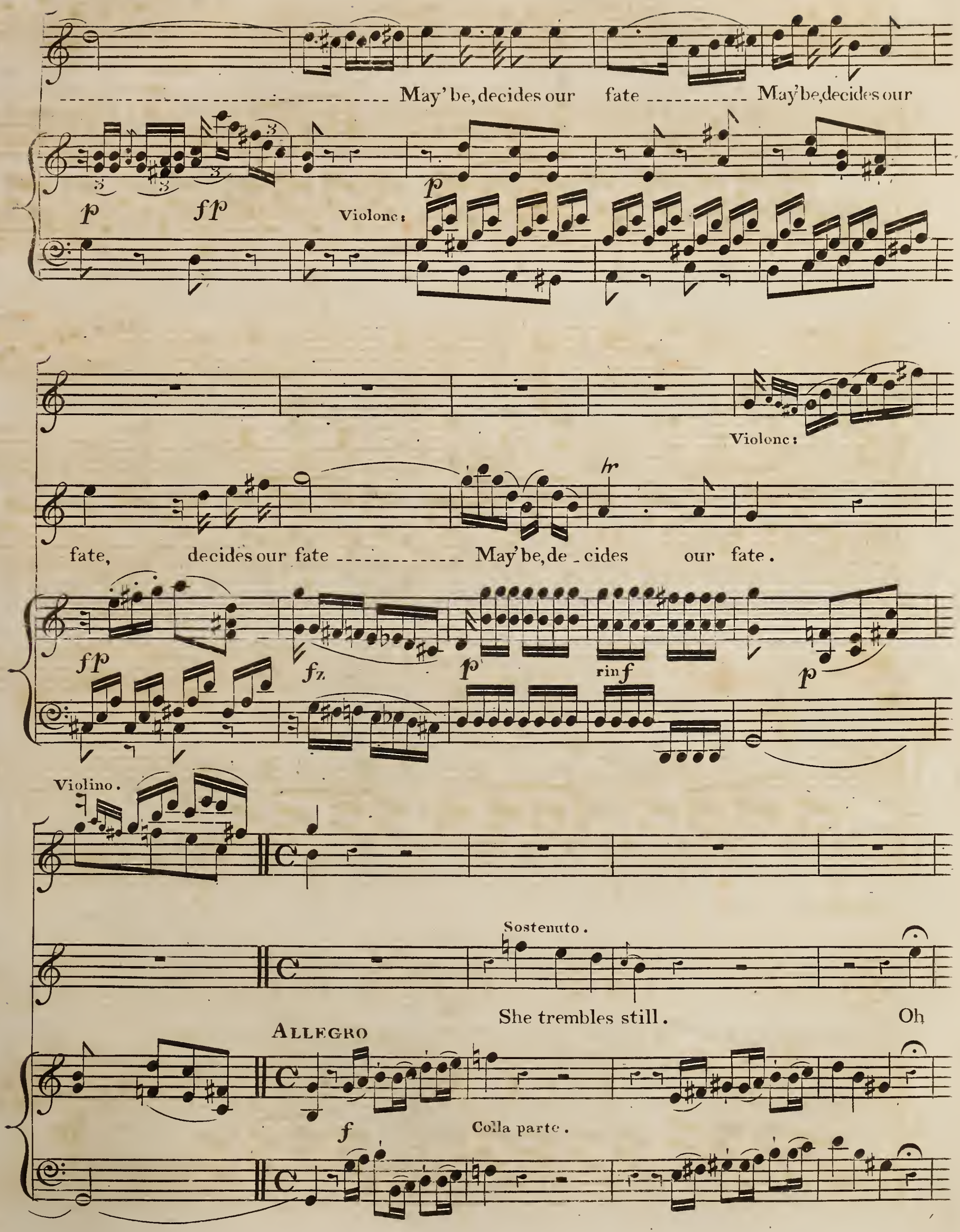
p

near, Thy faint---ing heart to cheer. thy faint---ing heart to

cheer. Nay do not he---si---tate, This ve---ry mo---ment

e---ven, May'be, decides our fate. may'be, decides our fate.

fp


May' be, decides our fate May' be, decides our

fate, decides our fate May' be, de - cides our fate.

She trembles still. Oh

Heaven! Despair! Des-pair! Des-pair her heart, her heart, hath

p Allegro come sopra

riv'n. Courage, be firm, nor fear, love; Courage,

fp *fp* *fp*

Violin Solo.

un poco rallent:

Violonc: Solo.

Courage! The

un poco rallent:

Violino.

Violonc: Tempo Primo.

pow-er that led me here, love, To guard, to guard thy Innocence, The

Tempo Primo.

pow'r that led me here, love, To guard thy In--- nocence, The pow'r that led me

here love, will safe-ly guide us hence.

Cou--------rage! thy love---------is near, Thy

faint--------ing heart to cheer. Nay do not do not

Violino.

he_ _ _sitate – nay do not do not hesitate, This very moment even, May'be, decides our

Violino.

ff *fz* *fz*

fate. Take courage, be firm, nor fear, love; Take courage, be firm, nor fear, love;

Dolce. rinf

Violino.

un poco rallent: Violone: *ff* *ff*

Courage! Cou_ _ _rage!

f *p* un poco rallent:

The pow_er that led me here, love, to - guard, to guard thy

Tempo Primo.

innocence, The pow'r that led me here, love, Will safe--ly guide us

Tempo Primo.

Violino.

fz

hence, The pow'r that led me here, love, Will safe---- ly guide us hence safe----ly

f fp fp fz

safe--ly, safe--ly guide us hence, Will safe---ly guide us

hr

6

p f p

f

hence, Will safe---- ly guide us hence, Will safely guide us

f

hence.

fz *fz*

Oh! I can move no further.

Recitative & Duet,

Sung by

Miss Betts & Mr. Pearman,

in the Grand Opera called

THE FREEBOOTERS,

at the

Theatre Royal, English Opera House.

Composed by F. Paer,

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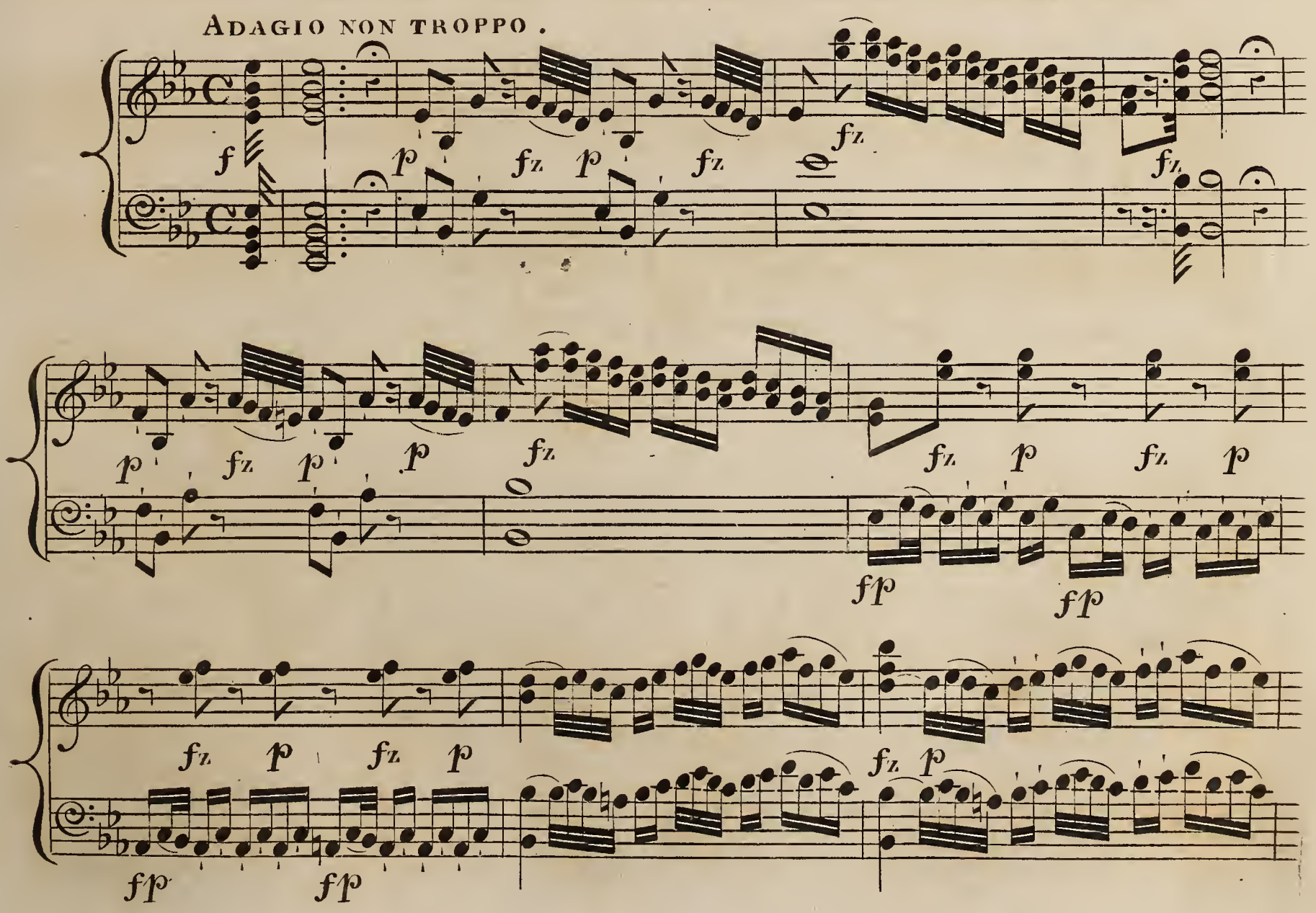


fz p

Cres:

Recit:
ISABELLA.

Oh!

poco a poco

f

EDOARDO.

I can move no further.

Be not dis--hearten'd. If we but

p fz fz

gain the point of yonder crag

We may escape in safety.

lento

fz fz

ISABELLA. EDOARDO.

Ah! never. My trusty steed will swiftly bear us hence,

f

And see, my love, Where the

moon lights her chrystal lamp to guide us. Let us hail the glad omen.

risoluto.

ADAGIO. *p* rinf

ISABELLA.

Kind Love, oh hear us. Still hover near us.

Kind Love, oh hear us. Oh watch our wand'ring steps.

f

ISABELLA.

Spirit whose

EDOARDO.

Spirit whose

ANDANTE SOSTENUTO.

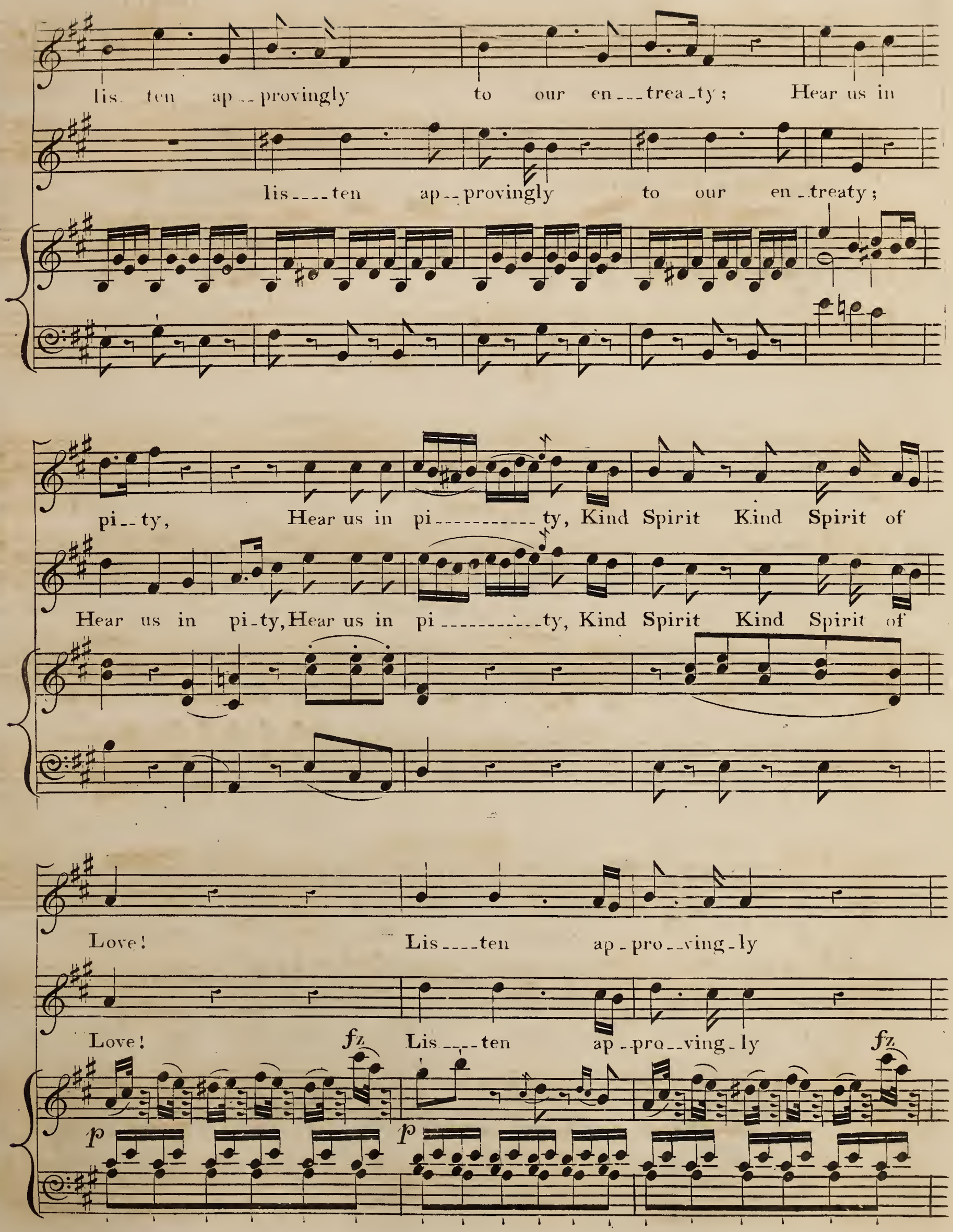
p *f* *p*

glorious sway whose sway o_ver nature Proudly vic_

glorious sway whose sway o_ver nature Proudly vic_torious ruleth each creature Proudly vic_

_to_rious Ruleth each creature Ru___leth each crea____ture

_to_rious Ruleth each creature Ru___leth each crea____ture


lis_ ten ap__provingly to our en___trea_ty; Hear us in
lis____ten ap__provingly to our en_treaty;
pi__ty, Hear us in pi_____ty, Kind Spirit Kind Spirit of
Hear us in pi_ty, Hear us in pi_____ty, Kind Spirit Kind Spirit of
Love! Lis____ten ap_pro__ving_ly
Love! Lis____ten ap_pro__ving_ly

To our en_treaty; Hear us in pi_ty, Hear us kind

To our en_treaty; Hear us in pi_ty, Hear us kind

p

Spirit of Love! Spi_rit of Love! Spi_rit of

Spirit of Love! Spi_rit of Love! Spi_rit of

f *p* *fp*

Love! Kind Spi_rit of Love!

Love! Kind Spi_rit of Love!

fp

ALLEGRO AGITATO.

GIANNI.

Oh! my

fp *rf* *p* *p*

ma___ma_ma__ma_master, Oh! my la____la_la____la_la_dy, they have

fz p *fz*

found us out al_rea_dy, Oh! dis_as__ter, Oh! dis_

fp *fp*

p *f* *p* *f* *p* *fz*

aster, on disas_ter! ne_ver did I scamper scamper, scamper fas_ter.

pp

Oh dis_as_ter on dis_as_ter, they have

found us out al_rea_dy, yes! al_ _rea_dy Oh! dis_as_ter on dis_

as_ter ne_ver did I scamper fas_ter, Never shall I scam_per

f

more, Ne_ _ver shall I scam_per more.

EDOARDO.

Onward!

p

ISABELLA. EDOARDO. GIANNI.

dearest! Oh! night of sor_row, Hasten has_ten, All my

troubles now are o'er, all my troubles now are o'er, now are

ISABELLA.

We shall ne_ _ver see the mor_ _row, We shall

We shall ne_ _ver see the mor_ _row, We shall

o'er. Where shall I be by to mor_ _row, Where shall

ne_ver see the morrow. Onward! Onward!

ne_ver see the morrow. Onward! Onward!

I be by to morrow. On_ward! On_ward!

cres. *f* *p*

LARGHETTO.

Onward! OGGERO. Sostenuto

Onward! What ho! there stop.

UBERO.

Onward! What ho! there stop.

LARGHETTO.

ff Colla parte *fz* *p* *fz* *p*

fz *fz*

ISABELLA.

'Tis decided, we indeed are lost.

EDOARDO.

'Tis decided, we indeed are lost.

OGGERO.

Would you fly us, but your scheme is crost

UBERTO.

Would you fly us, but your scheme is crost,

GIANNI.

Mer_cy on us, we indeed are lost,

Coro.

Would you fly us, but your scheme is crost,

Coro.

Would you fly us, but your scheme is crost,

Coro.

Would you fly us, but your scheme is crost,

p *fz p* *p*

fz *fz*

'Tis in vain with our fate to cope, how my heart as in a

'Tis in vain with our fate to cope, how my heart as in a storm is tost,

You have nothing now left to hope, past the reach of pity

You have nothing now left to hope, past the reach of pity are ye lost

My poor wits may now shut up shop, The men are like devils

You have nothing now left to hope.

You have nothing now left to hope.

You have nothing now left to hope.

storm is tost

how my heart as in a storm is tost

how my heart as in a storm is tost

are ye lost

past the reach of pity are ye lost

past the reach of pity are ye lost

when they're crost

The men are like devils when they're crost

past the reach of pity are ye lost

past the reach of pity

past the reach of pity are ye lost

past the reach of pity

past the reach of pity are ye lost

past the reach of pity

fz

Yes twixt terror! and grief! with all but hope, terror and grief

Yes twixt terror! and grief! with all but hope, terror and grief

Yes our fu_ry! and rage! will have their scope, fu_ry and rage

Yes our fu_ry! and rage! will have their scope, fu_ry and rage

Yes Their looks are enough to make one drop, they are enough

are ye lost. fu_ry and rage, will

are ye lost. fu_ry, and rage, will

are ye lost. fu_ry, and rage, will

with all but hope, with all but hope, with all but hope, but hope.

with all but hope, with all but hope, with all but hope, but hope.

will have their scope, will have their scope, will have their scope, their scope.

will have their scope, will have their scope, will have their scope, their scope.

to make one drop, to make one drop, to make one drop, one drop.

have their scope, will have their scope, will have their scope, their scope.

have their scope, will have their scope, will have their scope, their scope.

have their scope, will have their scope, will have their scope, their scope.

dolce

UBERTO. OGGERO. UBERTO.

Allegro risoluto. Thou Trai_tor! Oh! Scoundrel! And

f

ISABELLA.

GIANNI. Oh! pardon him! UBERTO.

EDOARDO.

thou too un_grateful Ah! I shall have my plate full Oh! pardon her. Without de_

f

ISABELLA.

Mi_sery a_las a_

EDOARDO.

Mi_sery a_las a_

GIANNI.

lay bear both these culprit slaves a_way, Oh dear, oh dear, yes

ISABELLA.

las have pi_ty, On me on me a__lone.

EDOARDO.

las have pi_ty, On me on me a__lone.

OGGERO.

My hero of bravado, My hero besure the basti

UBERTO.

Leave me Your pray'r is

GIANNI.

yes all this is very pretty, Your servant comorado

Coro.

To such a base in_

Coro.

To such a base in_

Coro.

To such a base in_

ff *p* *f*

Let all your rage be spent.

Let all your rage be spent.

nado, will be your comrade soon, will be your comrade soon.

boot_less Mer_cy misplac'd is

I'd rather not I own.

tent. Mer_cy can ne'er be

tent. Mer_cy can ne'er be

tent. Mer_cy can ne'er be

p *f*

For he is in_ _ _no _ cent, For

For she is in_ _ _no _ cent, For

Be sure the basti_

fruitless yes mercy now is fruitless, leave me hence I say begone, hence

Oh dear now Oh dear now all this is ve_ry pretty Your servant your

shewn.

shewn.

shewn.

p

p

he is in___no___cent, for he is in__no__

she is in___no___cent, on me a__lone on me a__

nado will be your comrade soon, yes will be your com_rade

hence formercy now is fruitless, Hence hence hence I say be

servant your servant como_ra_do, your servant, your servant I'd rather not I

cent on me _ _ on me _ _ a _ _ _ lone

lone on me _ _ on me _ _ a _ _ _ lone

soon be sure the basti _ nado will be your comrade soon will be your comrade

gone Thou Trai _ tor Thou Trai _ tor Thou

own No No

f

let all your rage be spent your rage be spent for

let all your rage be spent your rage be spent for

soon My He_ _ro My He_ _ro will

Trai_tor leave me your pray'r is bootless Mer_ _cy mis_

your servant como_ra_do I'd rather not I own your servant como_

To such a base in_ _tent Mer_ _cy

To such a base in_ _tent Mer_ _cy

To such a base in_ _tent Mer_ _cy

he is in_ _ _ no_cent, on me_ _ _ on me_ _ _

he is in_ _ _ no_cent, on me_ _ _ on me_ _ _

be your comrade soon Be sure the basti_na_do will be your comrade

plac'd is fruitless Thou Trai_tor Thou

ra_ _do I'd rather not I own. No!

Mer_ _cy can ne'er be shewn.

Mer_ _cy can ne'er be shewn.

Mer_ _cy can ne'er be shewn.

p

a _ _ lone let all your rage be spent your

a _ _ lone let all your rage be spent your

soon be your comrade soon My He _ _ ro My

Trai _ tor Thou Trai _ tor leave me your pray'r is

No Your servant como_ra_do I'd rather not I

To such a base in _ _ _ tent

To such a base in _ _ _ tent

To such a base in _ _ _ tent

f

f

rage be spent, on me, on me a_lone, yes, on

rage be spent on me on me a_lone yes on

He___ro will be your com__rade soon yes will

boot__less Mer___cy mis_plac'd is fruit_less for

own Your servant co_mo__ra___do I'd rather not I own No no

Mer__cy Mer__cy can ne'er be shewn Mer___cy

Mer__cy Mer__cy can ne'er be shewn Mer___cy

Mer__cy Mer__cy can ne'er be shewn Mer___cy

fz

me on me a_ _lone yes on me on me a_ _lone On me on me a_

me on me a_ _lone yes on me on me a_ _lone On me on me a_

be your comrade soon yes will be your comrade soon will be your comrade

Mer_cy can ne'er be shewn Mercy Mer_cy can ne'er be shewn No

no no I'd rather not I own No no no no I'd rather not I own I'd rather not I

Mer_cy can ne'er be shewn Mercy Mer_cy can ne'er be shewn No

Mer_cy can ne'er be shewn Mercy Mer_cy can ne'er be shewn No

Mer_cy can ne'er be shewn Mercy Mer_cy can ne'er be shewn No

fz

lone on me on me a_lone yes yes on me on me a_lone.

lone on me on me a_lone yes yes on me on me a_lone.

soon will be your comrade soon yes yes will be your comrade soon.

no no no Mercy can ne'er be ne'er be shewn.

own I'd rather not I own no no I'd rather I'd rather not I own.

no no Mer_ _cy can ne'er can ne'er be shewn.

no no Mer_ _cy can ne'er can ne'er be shewn.

no no Mer_ _cy can ne'er can ne'er be shewn.

fz

HARK YE FELLOW.

Duet.

Sung by

Mr. Bland & Mr. Denson.

in the Grand Opera called

THE FREEBOOTERS,

at the Theatre Royal, English Opera House.

Composed by F. Parr.

Arranged & Adapted to English Words by

Wm. HAWES,

The Poetry by Hampden Napier Esqre

Ent. Sta. Hall. *Pr: 3/—*

London. Printed & Published by Wm. Hawes, 7. Adelphi Terrace, & may be had at the principal Music Shops.

ALLEGRETTO VIVACE.

OGGERO

Hark ye, fellow, yonder shepherd Is your master in dis--

f *p*

fp

--guise? yes. yes. is your master in dis--guise.

fz

150

You'll be finely trounc'd and pepper'd, you'll be finely trounc'd and pepper'd,

If ye dare, if ye dare to utter lies, you'll be finely trounc'd and pep----

--per'd If ye dare to utter lies, You'll be finely trounc'd and pep------per'd if ye

dare to utter lies, if ye dare to utter lies.

GIANNI

Very

well sir I dont doubt it, ve--ry well sir I don't

doubt it, 'Tis all one, I'm sure to me.

'Tis all one, I'm sure to me.

f

f

Mind thô I say nought a--bout it, Mind thô I say nought a--

--bout it, Mind tho' I say nought a-bout it, whether 'tis or 'tis not he.

p

p

whether 'tis or 'tis not he, Mind tho' I say nought a--

f fz p fz p

f fz p fz p

--bout it, whether 'tis or 'tis not he, Mind tho' I say nought a----bout

hr hr

rf p fz p rf

rf p fz p rf

it, whether 'tis or 'tis not he, whether 'tis or 'tis not he.

hr hr

p f

OGGERO

'Tis e---------- nough, sir, 'tis e --nough sir, you've con--

p

--fest! A what, beware sir! You'd best take care sir, Ye clod of

That's a lie! It's a fib! Well! a mistake!

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

evil, yes, yes, yes you'd best take care sir, yes, yes, yes you clod of e---vil,

Cres: *f*

f

Look ye, if you're not more civil, Look ye, if you're not more civil,

f *fz* *p* *fz* *f*

Look ye, if you're not more civil, I will set your tongue at rest sir, I will

fz *p* *fz* *p* *fz* *p*

fz *p* *fz* *p* *fz* *p*

GIANNI

set your tongue at rest, Well then, well then, if you, if you have not

fr *f* *f*

guess'd it, I sup--pose I have con-fest it; I sup-pose I have con-fest it; I sup--

p *rf* *fp* *fp*

p *rf* *fp* *fp*

Froehoeter:

--pose I have confest it: I suppose I have confest it there we'll let the matter

fz p fz p fz p

fz p fz p fz p

OGGERO

rest. there we'll let the matter rest. You'll be finely trounc'd and pep----per'd, I will

fz p rf p

fz p rf p

set your tongue at rest, I will set your tongue at rest,

f p

p

GIANNI

OGGERO

Mind tho', I said nought a--bout it, Whether 'tis or 'tis not he, Ah! Ah!

GIANNI

Ah! Ah! sir you've con--fest. Well then

p

fz *fz* *p*

OGGERO

if you have not - guess'd it, I sup--pose I have confest Ah! Ah! Ah! Ah!

f

fz *fz* *fz* *fz*

sir you've confest it 'Tis enough sir you've con--

GIANNI

Well then if you have not guess'd it

p

fest it, tis enough, sir, youv'e confest it, Look'ye,

I suppose I have confest it, Well then, well then,

look ye, look ye, look ye, look ye, look ye, look ye, now

well then, well then, well then, well then, well then, if you have not

fz *f*

set your tongue at rest, tis enough, sir, youv'e con-

guess'd it, have not guess'd it I suppose I have confest it,

p *p*

fest it, tis enough you have confest it, youv'e con-

There well let the matter rest. well then, well then,

..fest it, you've confest it, you've confest it, now

well then, well then, well then, well then, I suppose I have con..

f

f

set your tongue at rest. now set your tongue now set your tongue at rest. now set ---

--fest. I have confest, well, well, well, well well, there we'll let the matter rest. well

p Cres *ff* *p*

p Cres *ff* *p*

--- your tongue now set your tongue at rest, now set your tongue at

well, well, well, well, there I'll let the matter rest, there I'll let the matter

Cres

ff

Cres

ff

rest, now set your tongue at rest, your tongue at rest .

rest, there I'll let the mat - ter rest, the mat - ter rest .

fz

fz

"Yes thy foe! wreak all thy paltry vengeance upon me."

The Grand Scena,

as Sung by

MISS BETTS,

in the Grand Opera called

The Freebooters,

Theatre Royal, English Opera House.

Composed by F. PAER,

Arranged & Adapted to English Words by

Wm. HAWES,

The Poetry by Hampden Napier Esq.re

Ent. Sta. Hall. *Pr. 4/-*

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RECITATIVO

VIVACE.

EDOARDO.

Yes! thy foe! Wreak all thy pal_ _try

UBERTO.

ISAB:

vengeance upon me, dost not dare to strike the blow? Take it then, Oh

ff Presto

EDO: UBE: (con passione)

Mercy! Dearest! Isabel_la! a_las! What ho! Ogge_ro! prithee

p

Andante.

look to the la_dy; She on_ly's worthy our care and pi_ty.

fp *p*

risoluto

Let not this trai_tor out of your eye glance; I

fz

go now to settle with our friends how we best can pay the common debt of

vengeance.

Ah! cruel fate! that gave this

too love_ly creature The wife of my heart ha_____ted

foe!

Adagio

EDO:

OGG:

Ah! un_ut_ter_a_ble woe! Le_na! Cec_

Risoluto

Freebooters.

chi _ _ _na!

Help here! help I_ _ _ _sa_

CECCH:

LENA.

bel _ la, Ah! my poor la _ dy! How much I pi _ ty thee; Her hands are

fp

EDO:

Andante.

death cold. Oh! would to Heav'n that I had ne'er been born; Is_a_

p *fz*

Andante.

CECCH:

LENA.

bel _ la! Dear la_ _dy See she re_vives.

fz *fz* *f*

Adagio. LENA.

Ah! take courage Ah! take cou - rage none are by thee But the

CECCH:

Ah! take courage Ah! take cou - rage none are by thee But the

OGG:

Ah! take courage Ah! take cou - rage none are by thee But the

p Adagio.

friends who love thee best take courage take courage

friends who love thee best take courage take courage

friends who love thee best take courage take courage

fz

EDO:

Is - - - - - - a - bel - - la Is - a - bel - - la I am with thee,

p

Oh! what anguish tears my breast Oh! what an - - - - guish tears my

ISAB:

breast. E_do_ar_ _do, my hus_band

Heav'ns! art thou alive, Ah! thy danger it is that ter_ri_fies me; Yea

more than death itself. A_las! my friends do ye shed tears for me?

U_berto where art thou what have I left to hope What have I not to

(to OGGERO)

fear?

Murderer! leave me leave me my husband

f Allegro Assai

here, Or if thy soul insatiate thirst for vengeance, Ah!

cannot my grief appease thee? For oh 'tis worse than even death's fiercest anguish.

ARIA.

ADAGIO.

ISABELLA.

My Hus_band; I feel not lonely while thou art here with me, while

ad lib:

thou art here with me.

(to OGGERO)

Mons_ter! know thy ven__geance on__ly U__

nites _ _ our love more near. thy vengeance on_ly u _ _ _ _

fz *p*

nites our love our love _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ u _nites our love more

a piacere.

colla parte.

Allegro.

near. Ah! do not now de_sert us Thou kind and watchfull

Allegro. *p* *fz* *p*

pow _ er thou kind thou kind and watchfull power;

f *p* *f* *p*

For in for in this try_ing

hour To thee a_ _lone to thee for aid we

fly; for aid we fly,

But all their wild a_larms shall

ne _ ver ne_ver part us. No shall

fz p p

ne _ ver ne_ _ ver part _ us.

hr

f f

Piu lento.

I who have liv'd in these fond arms Now in them do not do not fear to

Piu lento.

p p

die. I who have liv'd I who have liv'd in these fond

fz

Tempo primo

arms Now in them do not fear to die.

p Tempo primo f

LENA.

CECCH: Be - - -

OGG:

Be of cheer none who hath known thee E'er could

Be of cheer none who hath known thee E'er could work thee slightest harm E'er could

p

p

- - - of cheer none who hath known thee work thy harm,

work the slightest harm E'er could work thee slightest harm,

EDO:

work the slightest harm E'er could work thee slightest harm, Heavens blessing be up-

fz p

ISAB:

_on thee like a charm. Husband! dear Husband! I

feel I feel_ not lonely while thou art here with me,

fz p

Monster! Monster! thy vengeance

fp fp

f assai

on_ _ly u_ _ _nites u_ _nites our love more near.

p

LENA.

Be of cheer none who hath known thee E'er could work thee E'er could work thee slightest harm

CECCH:

Be of cheer none who hath known thee E'er could work thee E'er could work thee slightest harm

OGG:

Be of cheer none who hath known thee E'er could work thee E'er could work thee slightest harm

EDO:

Hea _ _ _ven's bless _ _ _ _ing on _ _ _ _ _ _ _ _ _ _ _ thee

fz *fz* rinf: *p*

ISAB:

Piu lento.

I who have liv'd in these fond arms now in them do not fear to die

Piu lento.

Tempo primo

I who have liv'd I who have liv'd in these fond arms Now now

fz *p* Tempo primo

do not fear to

p *f*

die now do not

LENA.

Be of cheer now who hath known thee who hath

CECCH:

Be of cheer now who hath known thee who hath

EDO:

Heav'ns bless_ing Heav'ns bless_ _ing pro_tect thee

OGG:

Be of cheer now who hath known thee who hath known thee

fz *p* *fz* *p* *fz* *p*

fear to die now

known thee E'er could work the slightest harm. Be of cheer now who hath

known thee E'er could work the slightest harm. Be of cheer now who hath

like a charm Heav'ns blessing Heav'ns bless _ ing

E'er could work the slightest harm. Be of cheer now who hath known thee

fz p fz p fz p

do not fear to die _ _ _ _ _ _ _

known thee who hath known thee E'er could work thee slightest harm. E'er could

known thee who hath known thee E'er could work thee slightest harm. E'er could

pro _ tect thee like a charm. pro _ _

who hath known thee E'er could work thee slightest harm. E'er could

fz p fz p

do not fear to die do not fear to die to

work thee slightest harm E'er could work thee slighest harm E'er could work thee slightest

work thee slightest harm E'er could work thee slighest harm E'er could work thee slightest

tect thee like a charm pro - tect thee like a charm like a

work thee slightest harm E'er could work thee slightest harm E'er could work thee slightest

die to die to die.

harm E'er could work thee slightest harm slight - est harm.

harm E'er could work thee slightest harm slight - est harm.

charm pro - - - - - - tect thee like a charm.

harm E'er could work thee slightest harm slight - est harm.

fz

fz fz fz

The Bandit's Vengeance,

A favorite Duett,

as Sung by

Mr. H. Phillips & Mr. Pearman,

in the Grand Opera, called

THE FREEBOOTERS,

at the

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Composed by F. Paer,

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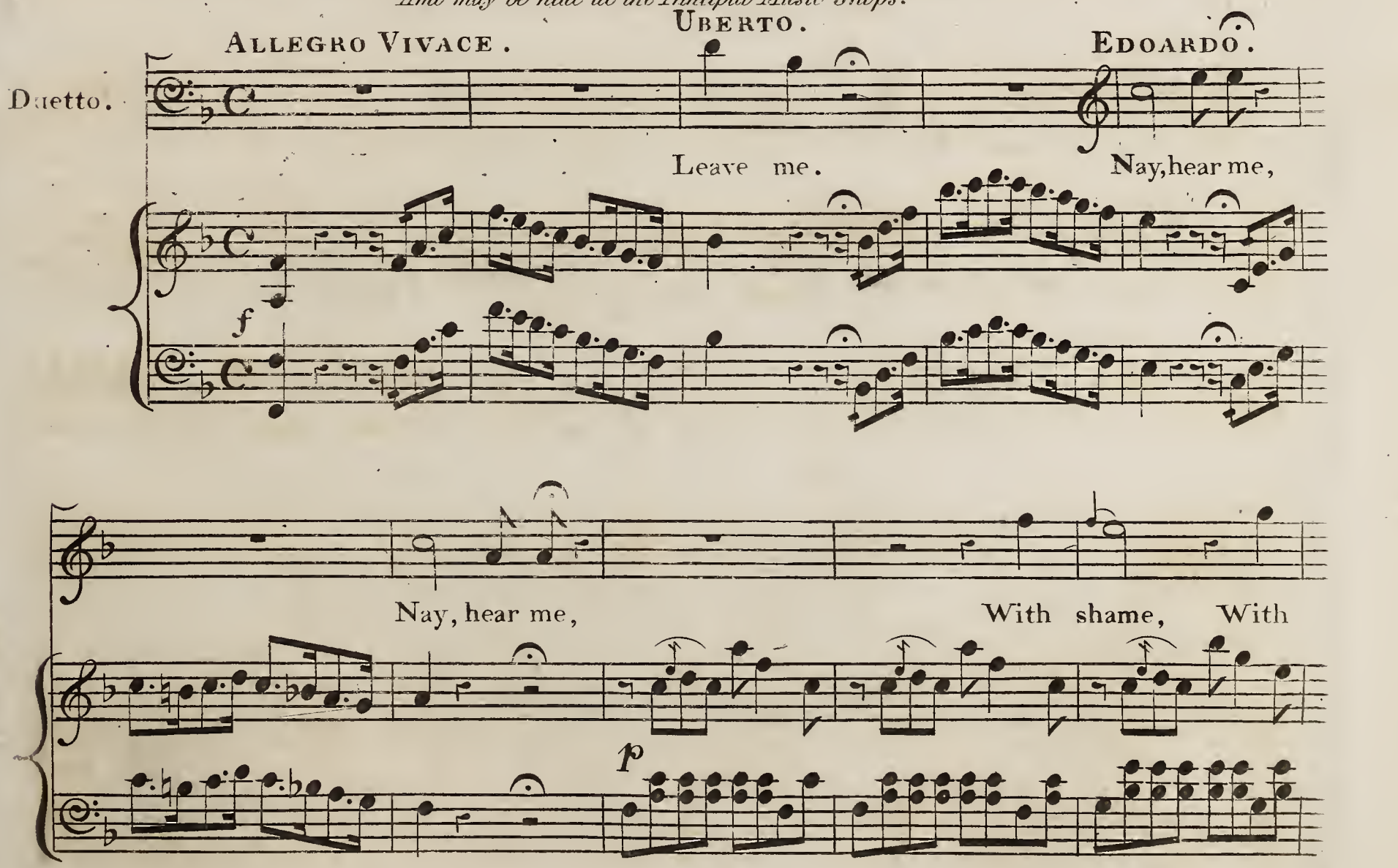

5

UBERTO. EDOARDO.

shame my lips are set. Nay, hear me, Leave me Nay, hear me, Nay,

hear me, and yet With shame. With shame my lips; my

lips are set. What would'st thou

UBERTO.

have, What would'st thou have me do? Still per--se-----

f *hr* *hr*

EDOARDO.

--cute me. Ah no! Ah no!

p p

LARGHETTO.

Too much amends I owe---- thee; Nay let me ra-ther know thee, From

p LARGHETTO.

A Piacere. Tempo Primo. UBERTO. EDOARDO.

now, my friend for ever. A friend to thee! — oh ne--ver! Is then my

f Colla parte. Tempo Primo.

UBERTO. EDOARDO. UBERTO. EDOARDO.

pray'r — I spurn it. Yet giv'st me freedom — Aye. A--

Forte Assai.

---like with life I'll scorn it, Save in the hope, one day, Thy

kind--ness to re---pay. Save in the hope, one day, Thy

kind-ness to re---pay.

Meno Allegro. EDOARDO.

Ye who with ha-tred's

UBERTO.

Ye who with ha-tred's

Meno Allegro.

engines Would persecute a foe,

engines Would persecute a foe,

Tempo Primo.

Would persecute a foe, Learn from a ban_dit's

Would persecute a foe, Learn from a ban_dit's vengeance, How

fp Tempo Primo. *fp*

f *f*

vengeance, How best to strike the blow, to strike the blow. Oh

best to strike the blow, How best to strike the blow.

fp *fp* *f*

f *f* *p*

hear me! Oh hear me! Ah no! Too

No, leave me! Still perse_cute me,

pp

pp

EDOARDO.

much amends I owe thee;

Ye who with hatred's

UBERTO.

Ye who with hatred's

f

p

engines, Would persecute a foe,

engines, Would persecute a foe, Learn from a ban_dit's

fz

p

Learn from a ban_dit's vengeance, How best to strike the

vengeance, How best to strike the blow, to strike the

blow, 'Tis thus, 'tis thus a noble heart, Inflicts re-venge's smart, 'Tis

blow, 'Tis thus, 'tis thus a noble heart, Inflicts re-venge's smart, 'Tis

fp *fp* *fp* *f*

fp *fp*

thus, 'tis thus a noble heart, Inflicts re-ven-ge's smart, in-flicts re-ven-ge's

thus, 'tis thus a noble heart, Inflicts re-ven-ge's smart, in-flicts re-venge's

p *f* *p*

p *f* *p*

dart, 'Tis thus, 'tis thus a noble heart, Inflicts re-ven-ge's smart, In---

dart, 'Tis thus, 'tis thus a noble heart, Inflicts re-ven-ge's smart, In---

f *p* *f* *p*

f *p* *f* *p*

--flicts re--ven-ge's smart, In------flicts reven-ge's smart, In----flicts revenge's

--flicts re--ven-ge's smart, In------flicts reven-ge's smart, In----flicts revenge's

A Piacere.

smart. In---flicts re-ven-ge's smart. In---flicts re---ven-ge's

smart. In---flicts re-ven-ge's smart. In---flicts re---ven-ge's

f *rinf* Colla parte.

smart.

smart.

a tempo.

"If you will marry me."

A DUETT,

Sung by

Miss Govard & Mr. Penson

in the Grand Opera called

The Freebooters,

at the

Theatre Royal, English Opera House

Composed by F. Paer,

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Allegretto

LENA.

If you will marry me, Dear dear little, little Gianni,

PIANO FORTE

p

Off you shall carry me, this ve---ry day, Off you shall

fz *p* dolce

carry me this ve___ry day, this ve___ry day.

fz f

GIANNI.

rf

Stop let me wait a bit!

p

ridendo

'Taint a bad of___fer, and I've a ha___bit of saving breath, Ah, ah, ah,

ah, ah, ah, ah, ah, 'Taint a bad offer, And I've a habit of sav_ing

fz p f p

sotto voce

breath. If I can love her, let me de_bate a bit, Which shall I suf_fer, marriage or

f *p*

death, Which shall I suf_fer, marriage or death? Now then what

LENA

f

fz

say ye? are ye con_tent_ed? Sweet one take care or 'twill be pre_

GIANNI.

p *f* *p*

Now then what say ye?

_ven_ted, I am con_____tent_____ed!

f

GIANNI.

A vow I'd ta..ken to die an old batchelor, but I must break it, why did I

fp *fp*

make it, sure we shall match well, or I'm mis..ta..ken, sure we shall match well and I'm your

fp *fp* *pp*

man, sure we shall match well sure we shall match well and I'm your

f *p* *f* *f* *p*

man, I am your man, I am your man, Oh quite en.

LENA.

fz *p* *fz* *p*

GIANNI.

- chanting I've long been wanting some one to - wor_ry, and thou art he, Oh quite en-

- chanting my spirits vaunting, I now must mar_ry to get me free,

fz fz fz fz

fz fz

LENA.

a piacere

Some one to wor____ry and thou art he . . . . . .

I now must mar____ry to get me free . . . . . .

f

colla parte

Allegro Vivace

Some one to wor....ry and thou art he. 'Tis too late for re-

I now must mar....ry to make me free. 'Tis

forte assai

pp

Allegro Vivace

pp

-ceding, Sing hey, then for the wedding, When we the dancers leading, The

too late for re...ceding, Sing hey, then for the wedding, When we the dancers

mer...ri..est will be, 'Tis too late for re...ceding, Sing

leading, The mer..ri..est will be, 'Tis too late for re-

fz

p

hey, then for the wedding, When we the dancers leading, The mer_ri_est will

_ceding, Sing hey, then for the wedding, When we the dancers leading, The

be, will be. When we the dancers leading, then the merri_est will

mer_ri_est will be. When we the dancers leading, then the merri_est will

mer_ri_est will be. When we the dancers leading, then the merri_est will

p cres poco a poco

be, the mer_____ri_____est will be. fal, lal, lal, lal, lal, lal,

be, the mer_____ri_____est will be.

pv

p

la, lal, la, fal, lal, lal, lal, lal, lal, lal, lal, la, fal, lal, la, fal, la,

hey for the wedding, The dancers leading, how merry we'll

la, fal..... lal..... lal la, fal, lal, lal, lal, lal, lal, la.....

be, we the merriest will be Sing hey then for the wedding, when

..... we the merriest will be, fal lal lal lal lal lal la, lal, lal fal lal lal lal lal lal

we the dancers leading, the merriest will be, hey for the wedding,

lal lal la fal lal la fal lal la fal..... lal..... lal la fal lal

The dancers leading, how merry will be, we the merriest will be

lal lal lal lal la..... we the

Sing hey then for the wedding, when we the dancers leading, the

merriest will be, when we, when we, the mer.....ri..est will be, when we

merriest will be, when we, when we, the merriest will be, when

when we the mer_____ri__est will be, the mer__ri__est will

we when we the merriest will be, the mer__ri__est will

fz *fz* *f*

be, the mer__ri__est will be, the mer__ri__est will be.

be, the mer__ri__est will be, the mer__ri__est will be.

The Admired Finale,

to the Grand Opera of

THE FREEBOOTERS,

as Sung by

Mrs. Betts, Miss Goward, Miss Boden &c.

Mr. H. Phillips, Mr. Pearman, Mr. Penson, Mr. Bland &c.

at the

Theatre Royal, English Opera House,

Composed by F. PAER,

Arranged & Adapted to English Words by

Wm. HAWES,

The Poetry by Hampden Napier Esq.re

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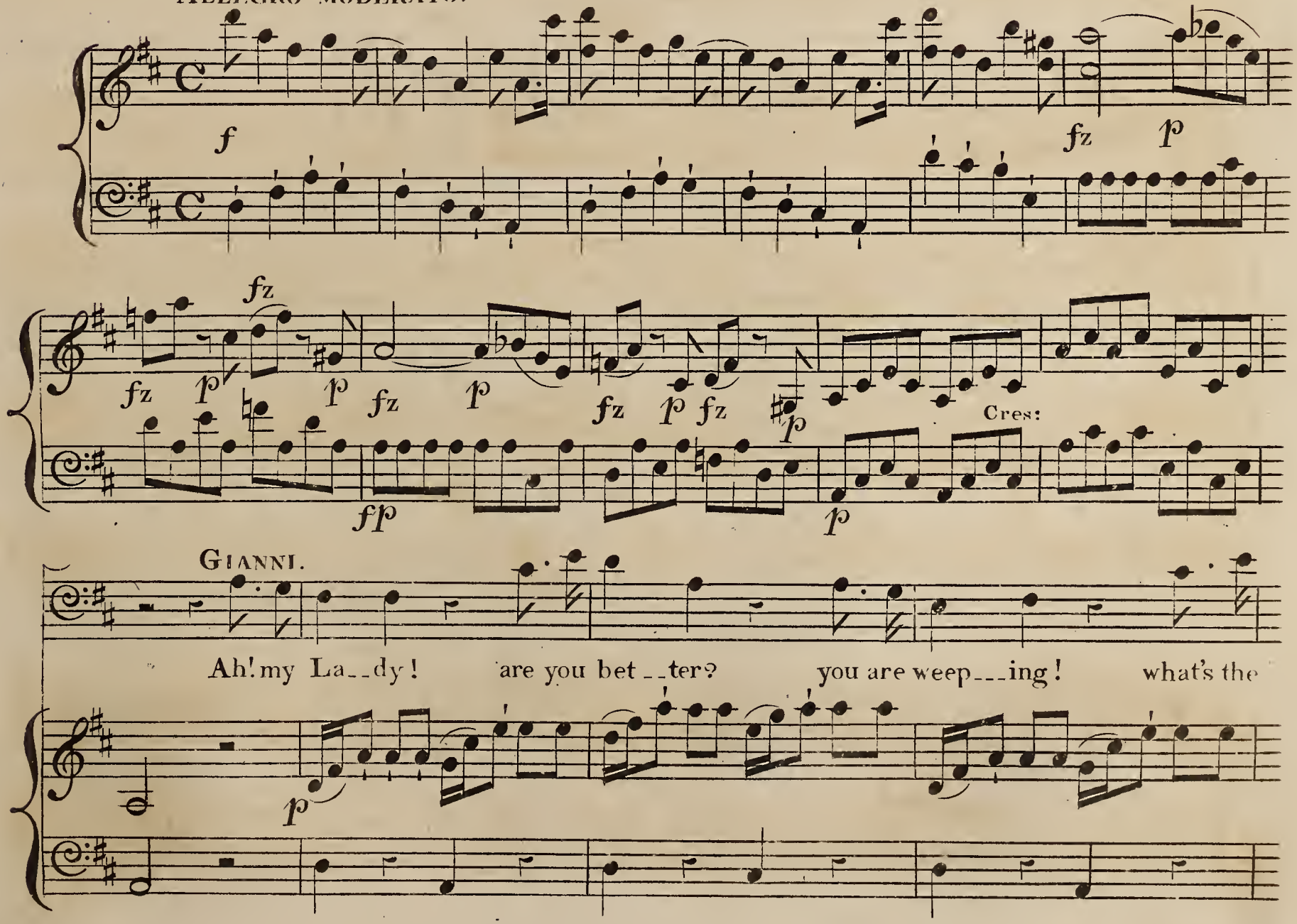
ALLEGRO MODERATO.



mat_ter? you are weeping, what's the mat_ter? Ah la___dy! what's the

ISABELLA.

mat_ter!

GIANNI.

Oh! my husband! Eh! take it

fz p fz p

fp fp

ISABELLA.

cool___ly. Tell me, pri___thee!

GIANNI.

Eh! tell you

fz p

fp

ISABELLA.

what? Edo_ar___do! Ah! tell me where is

GIANNI

he? Why I fancy, why I fan--cy,

Rinf: Rinf:

ISABELLA. GIA: ISA:

but, but, but I know not. Edo-ar--do Eh! Oh my

husband, tell me, tell me, tell, tell me, tell me, Gianni.

GIANNI.

eh! but, eh! eh! but I know not

GIANNI.

tell me! To speak then tru--ly, to speak then

tru_ly, I'm in___clind to think it greatly, he is

f *p*

where I ve_ry lately, Thought I soon my_self should be, thought I

f

ISABELLA.

soon myself should be Ah! that death would set me free, would

fz *p*

set me free, Ah! that death would set me free, Ah! that

GIANNI.

Ah! I'm in_clind to think it greatly, he is

f *p* *f*

death would set me free.

where I thought I soon my---self should be.

f *p*

f *p*

Rinf:

LENA.

Cec--

CECCHINA.

Dear

ALLEGRO

f *fp*

-chi---na is come, to wish us joy, A-----

Gianni I'm come, to wish you joy, A-----

fp *fp* *f* *p* *f* *p*

--las look here! A---las look here

las look here! A---las look here

GIANNI.

Run fetch some wa--ter, run fetch some wa--ter, fly!

ISABELLA.

she's going to die I fear. No leave me to my fate,

To one so lost as me, so lone and deso--

late, all pi_ty is cruel_ty, all pi____ty is cruel_ty, Nay

LEN:
CEC:

Rinf:

cease this strange misgi_ving, your hus____band still is living, Now that's past

GIANNI.

my be_lei_ving. Li_ving! In____deed!

ISAB:

LEN:
CEC:

Li_ving! In_____

ISAB:

LEN:
CEC:

_deed. That may be.

GIANNI.

LEN:
CEC:

Nay ba_____nish ev'ry fear, For see your lord is

f p f p f p

fp fp fp

GIANNI:

near. Well then he must be li___ving. Hence ev'ry fear, hence ev' ry

LEN: CEC:

Cres:

fear for see your lord is near, for see your lord is here.

GIANNI.

May be, may be.

f

Allegro giusto.

f

EDOARDO.

Cheer up, I bring with me, Good news of joy and

hr

p

rap_ture, Good news of joy and rapture, U_ber___to's no___ble

rf p ff p

heart, Hath scorn'd th'avenger's part, He frees me from my capture, To

f p

life, to love, and thee, he frees me from my capture, to life, to love, and

f p

ISAB:

thee, to love, and thee, to life, to love, and thee His

Rinf: *f* *fz*

heart I ne...ver doub...ted, What joy what bliss is ours, what joy what bliss is

LENA. CECC:

I never could have thought it, Yes joy indeed is yours, yes, yes joy indeed is

fz *fz*

ours.

GIANNI.

yours. My lord most circumspectly, I

pp *pp*

beg to recommend you, To start from hence di_ _rectly, I'm ready to at_ _

tend you, Now, sir for once be wise, And take a fool's ad_ _vice. And

EDOARDO.

take a fool's ad_ _vice. No! I will not leave this spot, Un_ _

f *fp*

less U_ber_ _ _ _to too, Our for_ _mer feuds for_ _ _got, Re_ _turn, with all his

fp *fp*

24

GIANNI.

crew, re---turn with all his crew. Now sir, if they're in---

f *pp*

--clin'd to stay, do let then have their way, do let then let then have their

f

ISABELLA.

way. If nought this hope de---feat, Then is our joy com---

plete, But if our pray'r he spurn, We will not hence re---

EDOARDO.

But if our pray'r he spurn, We will not hence re---

LEN: CEC:

turn. He's coming! he's coming!

ISABELLA.

we will not hence re----

GIANNI.

turn. He's coming! he's coming!

EDO:

we will not hence re----

f

f

LEN: CEC:

--turn, beg, en--treat,

LEN: CEC: ISAB:

EDO:

we will not hence re--turn. we

--turn,

GIANNI

we will not hence re-turn. we

beg, en--treat, I trust his heart will turn. I

fz *fz*

f

fz

will not hence re----turn.

will not hence re---turn.

trust his heart will turn.

f

MODERATO

ISABELLA

Oh! re---turn with us re-----vi--sit, Once a----gain your na---tive

land, with us visit once a---gain your na--tive land, once a---

EDOARDO.

gain your na--tive land. Hear my pray'r do not despise it, grant us

a for-gi-ving hand, grant us a forgi--ving hand, grant a forgiving

CECCHINA.

hand grant a forgiving hand.

LENA.

Listen to them I en-treat you, I too

fp

GIANNI.

join in their re---quest.

So do I dread sir have

ISABELLA.

LENA. e CECC:

Réach us a- for---gi--ving hand, grant us a for-gi-ving hand.

EDOARDO.

Reach us a for---gi--ving hand, grant us a for-gi-ving hand.

pity, reach us a for---gi--ving hand, grant us a for-gi-ving hand.

OGGERO.

We too join thy faithful hand,

OGG e coro

grant us a for-gi-ving hand.

Coro.

grant us a for-gi-ving hand.

f *p* *ff* *fz*

UBERTO.

Silence! silence! ye sue in vain, in vain, All un-

fp f hr

--bending, all unbending, un------bending is my mood; Home and wife for thee, for

p Tempo primo. p

thee remain, nought for me but so-li---tude, home and wife for thee remain, nought for

me but so--li tude, nought for me but so--li--tude; but ere ye

fz f

leave my lone retreat, I would beg one poor re--quest, I would beg, I would

p *ff p*

EDOARDO. ISABELLA

beg one poor re--quest. Name it, I bow to thy be---hest, Anxious--

ISA: LEN: CEC:

LENA. CEC: see thy

--ly my heart doth beat. See, thy will we all at---tend. See thy will we all at------

EDOARDO.

see thy

GIANNI.

How the deuce will all this end. yes, yes

OGGERO.

See thy will we all at------

will

--tend, we all at--tend, yes, yes, yes, yes,

will we all at--tend, yes, yes, yes, yes,

see thy will we all attend, yes, yes, yes, yes,

--tend ---------- see thy will we all attend see thy will we all attend.

OGGERO and CHORUS. UBERTO.

see thy will we all attend see thy will we all attend. That sad

night whose luck--less slaughter, Drove me forth a wand'rer wild, Tore me

p

ISAB: LEN: CEC:

Do ye

EDOARDO.

Do ye

OGG: e coro.

Do ye

GIAN: e coro.

from mine on_____ly daugh___ter, Whom I left be_hind a child. Do ye

fz

Cres poco

now hope still re___tain, E'er to see your child a_gain, E'er to

now hope still re___tain, E'er to see your child a_gain, E'er to

now hope still re___tain, E'er to see your child a_gain, E'er to

now hope still re___tain, E'er to see your child a_gain, E'er to

a poco.

f

see your child a---gain, do ye hope----------

see your child a---gain, do ye hope----------

see your child a---gain, do ye hope---------- UBERTO.

see your child a---gain, do ye hope---------- Yet an

p *f* *p* *f*

infant, for ah! my wife, Died the day she gave her life, I en--

p

--trus---ted to the care, Of a cer--tain woman, known by the

name of Ghita, there, scarcely one year old was she, If still

p

li___ving, she would be, On this day, on this day just twenty one.

fp

ISABELLA.

f Ah! Prithee say?

LENA. CECC: Sotto voce.

What means this outcry what means this outcry

EDOARDO. Sotto voce.

What means this outcry what means this outcry

OGG: e coro. Sotto voce.

What means this outcry what means this outcry

GIAN: e coro. Sotto voce.

What means this outcry what means this outcry

fp *fp*

ISABELLA.
Recit:

UBERTO.

Tell me, Oh Heav'ns this strange forboding this belov'd and long lost daughter, was her name _ Caro __

p

ISAB: UBERTO.

---- lina, Saints! that tone!

ISABELLA.

I am she my father.

UBERTO.

Daughter! tell me, art thou my

f

ISABELLA.

child?

See this jewel'd cross I bear, which from dying Ghita's

a tempo

fp *fp*

fz

hand, I re_ceiv'd at her com__mand, I have ne__ver ceas'd to

fp *fp*

UBERTO.

wear, this perhaps may help to clear. There is nought of mys...try

here Tis thy mother's cross I fast'ned round thy neck, the very

night, when in wrath of heart I hasten'd from my home in desp'rate flight, from my

home in desp'rate flight.

LENA. CECC:

mo ---------- ment of ex ---- treme de---- light. Ah my

ISABELLA

EDOARDO.

mo ---------- ment of ex ---- treme de---- light.

OGG:e CORO.

mo ---------- ment of ex ---- treme de---- light.

UBERTO:

GIAN. e CORO.

mo ---------- ment of ex ---- treme de---- light. Ah my

ff

p

father, and thee I knew not, and thee I knew not.

Mo -------- ment of ex----

Mo -------- ment of ex----

CORO

mo -------- ment of ex----

mo

daughter, and thee I knew not. ---- ment of ex----

ff

---treme de----- light Oh how mo-ving is this

---treme de------ light Oh how mo------ving is this

---treme de----- light Oh how mo--ving is this

---treme de----- light Oh how mo--ving is this

Mezzo *p*

sight, bliss for e-ver be their lot, bliss for

sight, bliss for e---ver be their lot, bliss for

OGGERO. Solo Tutti.

sight, bliss for e---ver be their lot, bliss for

sight, bliss for e-ver be their lot, bliss for

f

e__ver bliss for e____ver be their lot, may bliss for

e__ver bliss for e____ver be their lot, may bliss for

e__ver bliss for e____ver be their lot, may bliss for

e__ver bliss for e____ver be their lot, may bliss for

e__ver be their lot.

e__ver be their lot.

e__ver be their lot.

e__ver be their lot.

Dim:

ANDANTE SOSTENUTO.

EDOARDO.

Dare I

p

venture to call thee father, dare I use that sa_cred name ___

let me bent un_to the earth with shame, kneel for par_don at thy

feet, kneel for par__don at thy feet. Come un__to my bo__som

ALLEGRO. UBERTO

f *p*

ISAB: LENA: e CECC:

Now our rap___ture is com_plete, now our rap_____

EDOARDO.

Now our rap___ture is com_plete, now our rap_____

OGGERO.

OGG: e CORO.

Now our rap___ture is com_plete, now our rap_____

GIANNI.

GIAN: e UBER: e CORO.

ra__ther. Now our rap___ture is com_plete, now our rap_____

f

_____ture, now our rapture is com__plete.

_____ture, now our rapture is com__plete.

_____ture, now our rapture is com__plete.

GIANNI.

_____ture, now our rapture is com__plete. Here's an end to our dis___

fp *fp*

--- as---ter and a glorious end e-nough, and a glorious end e-----

fp fp f

---nough, Both for my sake and my master's, We were both but bad---ly

p

off, peo-ple say a work's half en---ded, if 'tis on----ly well be----

---gun, if 'tis only, if 'tis only well be-gun,

f fp

but the say_ing might be mended, A work's best ended when well

fp fp fp

LENA.

I sup_pose that you'll de_ceive me, you dont mean to mar__ry

done.

me, I suppose that you'll deceive me,

Marry wont I tho' be_leive me I'm as true as man can

you dont mean to marry me, then you really wont deceive me,

be, Marry wont I, do be ---

and you mean to mar_ry me, and you mean to mar_ry me.

---leive me, I'm as true as man can be, I'm as true as man can be.

ALLEGRO VIVACE.

p

ISAB: LENA.

CECC:

We from home have long been strangers now no more ex--posed to

EDOARDO

We from home have long been strangers now no more ex--posed to

OGGERO.

We from home have long been strangers now no more ex-posed to

GIANNI.

UBERTO.

We from home have long been strangers now no more ex-posed to

f

dan-gers. We re-turn each

dan-gers. We re-turn each

dan-gers. We re-turn each

dan-gers. We re-turn each

p *f*

joy to share. That at----

joy to share. That at----

joy to share. That at----

joy to share. That at----

p *f*

---tends the so--cial hearth.

---tends the so--cial hearth.

---tends the so--cial hearth. Coro.

We from home have long been

---tends the so--cial hearth. We from home have long been

strangers, Now no more ex ____ posed to dangers

strangers, Now no more ex ____ posed to dangers

fz *p*

We re--turn! each joy to share,

We re--turn! each joy to share,

We shall breathe! our na ____ tive air,

We shall breathe! our na ____ tive air,

ff *p* *f* *p*

That at_tends the so_cial hearth! that at_

That at_tends the so_cial hearth! that at_

We shall tread our na_tive earth, we shall

We shall tread our na_tive earth, we shall

f

_tends the so_cial hearth, that at_tends the so_cial hearth,

_tends the so_cial hearth, that at_tends the so_cial hearth,

tread our na_tive earth, we shall tread our na_tive earth,

tread our na_tive earth, we shall tread our na_tive earth,

ISABELLA.

Hence with hate and grief and

p

care, hail to friendship love and mirth, Hence with hate and grief and

EDOARDO.

Hence with hate and grief and

UBERTO.

Hence with hate and grief and

Hence with hate and grief and

ISAB: LENA. CECC:

care hail to friendship love and mirth, Hence with hate and

ED: OGG: e CORO.

care hail to friendship love and mirth, Hence with hate and

GIAN: UB: e CORO.

care hail to friendship love and mirth, Hence with hate and

fz

f

grief and care, hail to friendship to friendship love and mirth

grief and care, hail to friendship to friendship love and mirth

grief and care, hail to friendship to friendship love and mirth

p

to friendship! to friendship love and mirth,

to friendship! to friendship love and mirth,

to friendship! to friendship love and mirth,

f *p* *f* *p*

to friendship to

to friendship to

to friendship to

f *p*

p *p*

Piu Stretto.

friendship love and mirth to friendship love and mirth

friendship love and mirth to friendship love and mirth

friendship love and mirth to friendship love and mirth

Piu Stretto.

ff

to friendship love and mirth to friend ----------ship

to friendship love and mirth to friend ----------ship

to friendship love and mirth to friend ---------- ship

love ---------- and mirth.

love ---------- and mirth.

love ---------- and mirth.

FINE.

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